
Electronic Thesis and Dissertation Repository

2-16-2021 1:45 PM

A Thematic Analysis Of Nicolas Martynciow's "Impressions Pour Caisse Claire Et Deux Toms" And A Dissection of the Extended Techniques Required For Performance

Joe Moscheck, *The University of Western Ontario*

Supervisor: Ball, Jill, *The University of Western Ontario*

Co-Supervisor: Watson, Kevin, *The University of Western Ontario*

A thesis submitted in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Music

© Joe Moscheck 2021

Follow this and additional works at: <https://ir.lib.uwo.ca/etd>



Part of the [Music Performance Commons](#)

Recommended Citation

Moscheck, Joe, "A Thematic Analysis Of Nicolas Martynciow's "Impressions Pour Caisse Claire Et Deux Toms" And A Dissection of the Extended Techniques Required For Performance" (2021). *Electronic Thesis and Dissertation Repository*. 7684.

<https://ir.lib.uwo.ca/etd/7684>

This Dissertation/Thesis is brought to you for free and open access by Scholarship@Western. It has been accepted for inclusion in Electronic Thesis and Dissertation Repository by an authorized administrator of Scholarship@Western. For more information, please contact wlsadmin@uwo.ca.

Abstract

Impressions pour caisse claire et deux toms (1999) by French percussionist Nicolas Martyniciow is an extremely challenging multi-movement composition for the snare drum. At over eleven-minutes in duration, *Impressions* is one of the longest and most technically demanding works for the solo snare drummer. This composition places significant emphasis on the timbral capabilities of the snare drum and features a wide array of distinct sounds that are generated using both standard and extended techniques. *Impressions* also combines stylistic characteristics of rudimental and orchestral snare drum repertoires, as well as several popular music genres including jazz, bebop, *soca*. It has become a widely-performed piece of percussion repertoire and is frequently requested at auditions and competitions.

This monograph explores the technical, timbral, and stylistic difficulties performers encounter throughout this work. The score analysis helps to clarify specific complexities and challenges throughout this work. It also highlights stylistic changes and how these affect timbral and technical execution. In addition to technical recommendations specific to snare drum performance, this monograph offers suggestions for instrument selection and setup, stick and brush choice, and tuning. The proposed recommendations are informed by literature review, direct communication with the composer, and the insights I have gained through performance. Furthermore, an understanding of the formal structure and thematic development of this work may offer performers the ability to make their own informed choices regarding phrasing and the physical execution of techniques required to create such a wide palette of timbres. Background information on the composer, including a brief biography and discussion of his compositional style, is included to further enhance the understanding and performance of this work.

This study highlights the importance of large-scale snare drum repertoire in collegiate-level percussion curriculums. It is my belief that snare drum technique is fundamental to technical development on all percussion instruments. With this in mind, having a larger body of significant repertoire to choose from will benefit percussionists, and will bring greater variety to solo performances.

Keywords

Percussion, snare drum, *caisse claire*, snare drum repertoire, rudimental snare drum, orchestral snare drum, timbre, extended technique, French and American snare drum pedagogy, snare drum articulation

Summary for Lay Audience

Impressions pour caisse claire et deux toms was composed by French percussionist and composer Nicolas Martyniciow in 1999. This work features a wide array of sounds that percussionists must create in a variety of ways. It has become a popular piece of repertoire and is frequently requested at auditions and competitions. At over eleven-minutes long, *Impressions* is one of the longest and most challenging compositions for the solo snare drummer.

This monograph aims to clarify specific complexities and challenges that this work presents. The analysis will also highlight stylistic changes as this work bridges several styles of music. A performer's guide will offer technical suggestions, as well as offering advice for instrument selection and setup, stick and brush suggestions, and tuning recommendations. The proposed recommendations are informed by review of relevant literature, direct communication with the composer, and insights I have gained through performance. Furthermore, an understanding of the formal structure and thematic development of this work may offer performers the ability to make their own informed choices in their performances. Background information on the composer, including a brief biography and discussion of his compositional style is also featured to further enhance the understanding and performance of this work.

This study also intends to broadly draw attention to the importance of large-scale snare drum repertoire in collegiate-level percussion curriculums. It is my belief that snare drum technique serves as the fundamental building block for the technical development on all percussion instruments. As pedagogues, it is important to draw attention large-scale works like *Impressions* in hopes that additional similar repertoire can be created in the future.

Acknowledgments

The completion of this monograph would not have been possible without the mentorship and tutelage of my supervisor Dr. Jill Ball. Thank you for encouraging me to come to London to complete this degree. Likewise, thank you to my co-supervisor Dr. Kevin Watson, and to my second reader Dr. Aaron Hodgson for your help and feedback while writing this monograph.

I must also thank my previous collegiate instructors: Dr. David Steffens at Oklahoma City University, and to David Zerbe at Alma College. I would not be the performer or educator that I am today without the guidance, encouragement, and the wonderful experiences offered to me by these amazing musicians. Thank you all for always challenging me to be better and to reach higher.

I must also thank my parents, Deborah and Jim, and my sister Dena for your love and encouragement, and for instilling in me a love and fascination with music and the arts to begin with. None of this would have been even remotely possible without this spark. I want to specifically send love to my Uncle Bill and Aunt Kathy for fostering a rich musical and creative drive within me. I love you both and miss you every day.

I also would not have gotten to this point without having shared this experience with dozens of percussionists and performers in Michigan, Oklahoma, Ontario, and around the world. I had the best possible studio to guide me during my undergraduate years at Alma College. I owe much of what I know and how I feel about this craft to the shared experiences I had with my percussion family from these days. I never had a shortage of motivation or direct challenges to continually learn from. Likewise, I am exceedingly grateful to my friends in Oklahoma City for helping me experience and appreciate new ways of approaching this craft. I still find myself learning from and appreciating my experiences down there to this day. Thank you all for

challenging me to open my mind and to think outside of the box. And to the studio here at Western, thank you for energizing me and renewing my desire to reach higher in academia, and for putting up with me constantly bouncing my weird and vague ideas off of you all. The fresh energy and excitement I see from you all reminds me every day why I went into this field in the first place, and for that, I am very grateful.

To the Barbie Dreamhouse crew – Yolanda, Thea, Brandon, Jordan, Rachel, Brian, and Rocky – for keeping me grounded, centered, fed, and happy during these four years. I really lucked out in stumbling into this crew upon relocating here. You have made what could have been an incredibly lonely experience anything but. I love you friendos. 10/10 the best Craigslist find I have ever come across. Would recommend.

I also want to thank Brad, Dylan, and the rest of the Owl/Wolfepack team for being the best possible work-escape imaginable. You guys have done more than you know to keep me grounded these past couple of years. Cheers to many lovely evenings.

Preface

This study has offered me the opportunity to research and write about one of my favorite instruments: the snare drum. I believe that the snare drum is much more versatile and expressive than it often gets credit for. The snare drum is capable of producing a wide variety of colours and textures; it often just takes a bit of creativity and exploration to discover this. *Impressions* is a work that highlights and epitomizes this sonic characteristic exceptionally well. When the time came to narrow my search for a suitable area of research for this monograph, it became clear to me that I would find the most enjoyment and fulfillment analyzing this work from a performer's perspective. In hindsight, I was not wrong.

Having spent a considerable amount of time experiencing and examining differing perspectives on collegiate percussion curriculum, I have found that devoting the right amount of time towards all “major areas” of percussion is an imperfect art in and of itself. Nevertheless, many colleagues and friends of mine agree that technical development on the snare drum is extremely important and positively affects the development in other areas of percussion. Having technical prowess on this instrument positively develops technical growth in other areas of percussion due to the physical nature of snare drum technique. Conversely, I often witness an unbalanced approach when it comes to the selection of repertoire for recitals. It has never made sense to me why we spend such a significant amount of time practicing this instrument when only a very small portion of a recital is often reserved for performing on it.

As such, it is important for works such as *Impressions* – with particular regard to its difficulty and length – be researched, analyzed, and highlighted. I believe there is a need for more snare drum works to be created for collegiate percussionists that are both musically challenging and tonally expansive, while also being interesting and accessible to audiences to

listen to for more than a few short minutes. Having recently performed a lecture recital of only snare drum repertoire in support of this research, I realized that it is certainly possible to devote more time in any given performance to snare drum repertoire without “overdoing it.”

The majority of this monograph was completed during the COVID-19 pandemic. During this time, I – like so many of us – had to stay home due to stay-at-home orders and public health recommendations. Throughout this time, the concept of “accessibility” has often been on my mind. The pandemic has raised some important flags to all of us in the percussion community, one of which is access to instruments. Many of us do not have what we need at home to be functional performers, whether it is instrumentation, audio/video recording equipment, physical space, a high-speed internet connection, etc. I am fortunate in that I could – for the most part – practice and analyze this piece of music from home using quiet practice pads. In hindsight, I am extremely glad my research focused on this instrument, and not a larger instrument (or a collection of instruments) that I would not have such access to due to the circumstances of the pandemic. With regards to instrumentation and repertoire, I think it is going to be extremely beneficial that we as a community endeavour to commission and create repertoire that allows percussionists to study and perform regardless of where they are living, and which instruments they can access.

Table of Contents

Abstract.....	ii
Summary for Lay Audience	iii
Acknowledgements.....	v
Preface.....	vii
Table of Contents.....	ix
List of Figures.....	xii
List of Multimedia.....	xv
List of Appendices.....	xvi
Chapter 1 – Introduction and Overview.....	1
1.1 – Historical Context and Background.....	1
1.2 – Literature Review	6
1.3 – Justification and Need for this Study.....	15
1.4 – Purpose Statement.....	17
Chapter 2 – Nicolas Martynciow.....	18
Chapter 3 – Analysis Introduction – Notation, Timbres, and Instrumental Considerations.....	23
3.1 – List of instruments and symbols.....	23
3.1.1 – Drumstick Sounds.....	24
3.1.2 – Brush Sounds.....	27
3.1.3 – Hand Sounds.....	29
3.2 – Instrumental Selection and Setup Recommendations	31
3.2.1 – The Snare Drum.....	31
3.2.2 – The Small Tom.....	34

3.2.3 – The Large Tom.....	35
3.2.4 – Instrumental Setup.....	36
3.3 –Drumstick and Brush Recommendations	40
Chapter 4 – Analysis of Movement I	44
4.1 – A Section	45
4.2 – B Section	50
4.3 – C Section	59
4.4 – D Section.....	63
4.4 – E Section.....	66
Chapter 5 – Analysis of Movement II	69
5.1 – A Section	70
5.2 – B Section	74
5.3 – A’ Section	83
Chapter 6 – Analysis of Movement III	84
6.1 – Introduction	85
6.2 – Exposition.....	89
6.3 – Development	92
6.4 – Recapitulation	95
6.5 – Coda	96
Chapter 7 – Conclusions	100
7.1 – Suggestions for future research.....	105
Bibliography.....	107

Appendices.....	113
Appendix 1: Select Interview Questions with Nicolas Martyniow (Original Text)	113
Appendix 2: Select Interview Questions with Nicolas Martyniow (English Translation).....	118
Appendix 3: French terms used in the score and their English translations.....	122
Appendix 4: NMREB Approval Letter.....	123
Appendix 5: Permission from Editions Henry Lemoine.....	124
Appendix 6: DMA Performance Event Programs.....	125
Curriculum Vitae.....	129

List of Figures

<i>Figure 3.1</i>	List of Instruments and Symbols	22
<i>Figure 3.2</i>	<i>Normal stroke</i> (S1)	24
<i>Figure 3.3</i>	<i>Rim</i> (S2)	24
<i>Figure 3.4</i>	<i>Rim shot</i> (S3)	24
<i>Figure 3.5</i>	<i>Cross stick</i> (S4)	25
<i>Figure 3.6</i>	<i>Buzz roll</i> (S5)	25
<i>Figure 3.7</i>	<i>Buzz stroke</i> (S6)	25
<i>Figure 3.8</i>	<i>Open roll</i> (S7)	26
<i>Figure 3.9</i>	<i>Normal stroke</i> (B1)	27
<i>Figure 3.10</i>	<i>One-handed buzz roll</i> (B2)	27
<i>Figure 3.11</i>	Mvt. III 16th-note <i>ostinato</i>	28
<i>Figure 3.12</i>	<i>One-handed roll</i> (B3)	28
<i>Figure 3.13</i>	<i>Brush slide</i> (B4)	28
<i>Figure 3.14</i>	<i>Normal stroke</i> (H1)	29
<i>Figure 3.15</i>	<i>Rim shot</i> (H2)	29
<i>Figure 3.16</i>	Hand drumming “ <i>pitch</i> es” (H3)	30
<i>Figure 3.17</i>	<i>Five-stroke ruff</i> (H4)	30
<i>Figure 3.18</i>	Finger-played <i>open rolls</i> (H5)	30
<i>Figure 3.19</i>	Mvt. I, mm. 78-81.....	34
<i>Figure 3.20</i>	Overhead view of setup.....	37
<i>Figure 3.21</i>	Terraced drum heights.....	38-39

<i>Figure 3.22</i>	Types of drumstick beads/tips.....	40
<i>Figure 3.23</i>	Metallic vs. nylon brushes.....	42
<i>Figure 3.24</i>	Mvt. III, m. 20.....	43
<i>Figure 4.1</i>	Form of first movement.....	44
<i>Figure 4.2</i>	Mvt. I, mm. 1-4.....	45
<i>Figure 4.3</i>	Mvt. I, mm. 7-10.....	46
<i>Figure 4.4</i>	Mvt. I, mm. 17-26.....	47
<i>Figure 4.5</i>	<i>Four-stroke ruff using a double-stroke</i>	48
<i>Figure 4.6</i>	<i>Four-stroke ruff using hand-to-hand sticking</i>	48
<i>Figure 4.7</i>	Mvt. I, mm. 35-36.....	49
<i>Figure 4.8</i>	Mvt. I, mm. 43-56.....	50
<i>Figure 4.9</i>	Mvt. I, m. 43.....	52
<i>Figure 4.10</i>	Mvt. I, mm. 57-59.....	54
<i>Figure 4.11</i>	Mvt. I, mm. 60-61.....	55
<i>Figure 4.12</i>	Suggested metric modulation re-edit at mvt. I, m. 60.....	57
<i>Figure 4.13</i>	Mvt. I, mm. 82-87.....	59
<i>Figure 4.14</i>	Mvt. I, mm. 101-108.....	61
<i>Figure 4.15</i>	Mvt. I, mm. 111-116.....	62
<i>Figure 4.16</i>	Mvt. I, mm. 117-121.....	63
<i>Figure 4.17</i>	Mvt. I, mm. 123-135.....	63
<i>Figure 4.18</i>	Mvt. I, mm. 135-158.....	64
<i>Figure 4.19</i>	Mvt. I, mm. 159-181.....	66
<i>Figure 4.20</i>	Mvt. I, mm. 182-210.....	67

<i>Figure 4.21</i>	A rewriting of mvt. I, mm. 185-187.....	68
<i>Figure 5.1</i>	Form of mvt. II.....	69
<i>Figure 5.2</i>	Transcription of <i>The Drum Also Waltzes</i> by Max Roach.....	70
<i>Figure 5.3</i>	Mvt. II, mm. 1-19.....	71
<i>Figure 5.4</i>	Mvt. II, mm. 23-28.....	72
<i>Figure 5.5</i>	Mvt. II, mm. 52-55.....	74
<i>Figure 5.6</i>	<i>Polovetsian Dances</i> (No. 17) excerpt.....	75
<i>Figure 5.7</i>	<i>Daphnis et Chloé</i> excerpt.....	75
<i>Figure 5.8</i>	Mvt. II, mm. 52-57.....	76
<i>Figure 5.9</i>	Mvt. II, m. 63.....	77
<i>Figure 5.10</i>	Mvt. II, m. 68-84.....	78
<i>Figure 5.11</i>	Mvt. II, m. 95-102.....	79
<i>Figure 5.12</i>	Comparison of a <i>calypso/soca</i> drumset groove and mvt. II, m. 99 of <i>Impressions</i>	79
<i>Figure 5.13</i>	Mvt. II, mm. 103-123.....	80
<i>Figure 5.14</i>	Mvt. II, mm. 124-140.....	82
<i>Figure 5.15</i>	Mvt. II, mm. 161-163.....	83
<i>Figure 6.1</i>	Form of third mvt. III.....	84
<i>Figure 6.2</i>	Mvt. III, mm. 1-5.....	85
<i>Figure 6.3</i>	Excerpts from <i>Capriccio Espagnol</i> and <i>Scheherazade</i>	85-86
<i>Figure 6.4</i>	Click-track Logic file.....	87
<i>Figure 6.5</i>	Mvt. III, m. 6 and m. 8 of <i>Impressions</i> vs. Ravel's <i>Alborada del Gracioso</i>	88
<i>Figure 6.6</i>	Mvt. III, mm. 22-25.....	89

<i>Figure 6.7</i>	Mvt. III, mm. 50-57.....	92
<i>Figure 6.8</i>	Mvt. III, mm. 41-45.....	93
<i>Figure 6.9</i>	Mvt. III, mm. 69-92.....	94
<i>Figure 6.10</i>	Mvt. III, mm. 98-103.....	95
<i>Figure 6.11</i>	Mvt. III, mm. 117-129.....	96
<i>Figure 6.12</i>	Mvt. III, mm. 132.....	97
<i>Figure 6.13</i>	Mvt. III, mm. 119-120.....	97
<i>Figure 6.14</i>	Mvt. III, mm. 130-141.....	98
<i>Figure 7.1</i>	<i>Impressions, soleil levant</i> (1872) by Claude Monet.....	101
<i>Figure 7.2</i>	<i>Le Grand Canal</i> (1908) by Claude Monet.....	102

List of Multimedia

<i>Video 3.1</i>	Stick Sounds S1 – S7	24
<i>Video 3.2</i>	Brush Sounds B1 – B4.....	27
<i>Video 3.3</i>	Hand Sounds H1 – H5.....	29
<i>Video 3.4</i>	Brush Comparison	42
<i>Video 4.1</i>	Mvt. I introduction demonstration.....	48
<i>Video 4.2</i>	Mvt. I <i>tenuto</i> articulations	52
<i>Video 4.3</i>	Mvt. I <i>ostinato</i> technique	61
<i>Video 4.4</i>	Mvt. I <i>meno mosso</i> triplets at mm. 144 – 156.....	65
<i>Video 5.1</i>	Mvt. II brush <i>ostinato</i>	79
<i>Video 5.2</i>	Mvt. II hand drumming sticking change recommendation	81

List of Appendices

Appendix 1: Select Interview Questions with Nicolas Martyniow (original text).....	113
Appendix 2: Select Interview Questions with Nicolas Martyniow (English translation).....	118
Appendix 3: French terms used in the score and their English translations.....	122
Appendix 4: NMREB Approval Letter.....	123
Appendix 5: Permissions from Editions Henry Lemoine.....	124
Appendix 6: DMA Performance Event Programs.....	125

Chapter 1: Introduction and Overview

1.1 Historical Context and Background

Nicolas Martynciow's *Impressions pour caisse claire et deux toms* was published in 1999 by Editions Henry Lemoine in Paris, France. He has since composed and published three additional solo snare drum works: *Tchik* (2003), *Truc à Trac* (2015), and *Pop & Mom* (2019). An extremely wide timbral palette is featured throughout *Impressions*.¹ These timbres are generated using a variety of extended techniques and other methods of producing sound from the instrument, which makes this work extremely challenging from a technical standpoint. While this is certainly not the first work to utilize a variety of extended sounds and timbral qualities from the snare drum, it is one of the longest and most challenging works that exists in the body of repertoire. Martynciow himself claims that his work “lasts about eight minutes, making it one of the longest pieces ever written for the side drum. The last work of comparable dimensions was *The Same is the Same* by Klaus Huber, written over ten years ago.”² Furthermore, *Impressions* is also stylistically expansive, and features key characteristics from both rudimental and orchestral repertoire for the snare drum. A percussionist himself, Martynciow states that he wanted to

¹ For concision, I will refer to the title of this work as *Impressions* throughout most of this monograph, as opposed to its full title.

² There are two notable discrepancies with the claims made in the performance notes. First, the stated overall length does not match the lengths of the individual movements which are indicated after their respective final measures in the score. The first movement is marked at being 4'37", the second movement at 3'04", and the third movement at 3'30". Altogether, this adds up to being 11'11" long. Second, I was unable to find any information whatsoever about *The Same is the Same*, which includes Klaus Huber's homepage (<https://www.klaushuber.com/pagina.php?2,2,2>). Since *Impressions* was composed in 1999, one can only assume that this work was composed sometime before 1989. Klaus Huber died in 2017.

“explore new avenues, since side drum composition, with a few exceptions, has developed relatively little.”³

Contemporary solo snare drum repertoire is often grouped into two broad categories: rudimental and orchestral. Rudimental snare drumming has existed for centuries, and its origins in North America can be traced back to the Revolutionary War.⁴ In Europe, the snare drum can be traced back earlier, with some sources dating back to the fifteenth century in Switzerland.⁵ These drums, often referred to as side drums, were used in militaries, generally as signaling instruments due to their ability to be heard clearly from a distance.

Orchestral use of the snare drum came later and was perhaps delayed because of its militaristic associations.⁶ The instrument became more frequently incorporated into the standard percussion section of the orchestra in the nineteenth century. Even then, its use was often to represent a militaristic character, as it is in Beethoven’s *Wellington’s Victory*, *op. 91* (1813).⁷ Over time, the instrument itself underwent physical changes in its size and design, such as the evolution to a smaller head diameter and shell depth. The smaller size made it possible to mount onto a stand, as opposed to slung over a performer’s shoulder and carried as it was in marching situations. Additionally, these changes made the instrument quieter, and thus a more suitable instrument for use in indoor performance situations. These changes promoted even more frequent incorporation into orchestras in the early-twentieth century. As Gauthreaux states,

³ Nicolas Martynciow, performance notes to *Impressions* (Paris: Editions Henry Lemoine, 1999).

⁴ Joshua J. Knight, “Trends and Developments in Thirty Prominent Snare Drum Method Books Published in the United States from 1935 to 2008” (DMA dissertation, University of Oklahoma, 2014), ch. 1, p. ii.

⁵ Jeremy Montagu, *Timpani and Percussion*, (Yale University Press, 2002), 32-33.

⁶ Guy Gregoire Gauthreaux II, “Orchestral Snare Drum Performance - An Historical Study” (DMA dissertation, Louisiana State University, 1989), 8.

⁷ *Ibid*, 9.

The evolution of the snare drum from an instrument with strong “military” origins to an instrument considered a regular member of the orchestra took place at a time when most of the other instruments of the orchestra had either already undergone this change, as in the case of trumpets and kettledrums, or were never truly associated with outside institutions or other unusual influences. The orchestra, by virtue of its upper-class association and aristocratic influences, received a rather crude outside instrument from the military and transformed it, both physically and stylistically over a period of time, into an acceptable “indoor” instrument. The result was a new instrument, the orchestral snare drum. Many of its early characteristics had since disappeared.⁸

Stripped of its militaristic origins, the snare drum slowly became used as a solo voice within the orchestra.⁹ As a result, orchestral solo snare drum repertoire often showcases the performer’s ability to play at much softer dynamics as opposed to rudimental solos.

Furthermore, late-nineteenth- and early-twentieth century composers also began to appreciate and experiment with the snare drum’s timbral capabilities. “The premature coloristic use of the snare drum, to some extent, foreshadowed the impressionistic movement that was to flourish primarily in France during the last decade of the nineteenth century.”¹⁰ Composers such as Maurice Ravel, Claude Debussy, Darius Milhaud, and Edgar Varèse developed interests in percussion instruments, eventually created repertoire for percussion chamber ensembles, and began using percussion instruments as solo voices in orchestral music.¹¹ This interest took place around the same time that the Futurist artistic movement was taking place. This artistic movement embraced the sounds of daily life and urbanization, and many composers started

⁸ Gauthreaux, 9-10.

⁹ In Gauthreaux’s dissertation, he uses the term “orchestral” to loosely describe several sub-genres within the orchestral medium such as works from operas, incidental music, cantatas, “battle music,” “social” or “functional” music, orchestral repertoire, chamber music, and snare drum concerti. For the purposes of this monograph, I will continue to use this term in the same way.

¹⁰ Ibid, 89.

¹¹ Edgar B. Gangware, “The History and Use of Percussion Instruments in Orchestration.” (PhD dissertation, Northwestern University, 1962), 257.

giving percussion instruments a more pronounced role in their compositions.¹² To Varèse in particular, rhythm and timbre were the most important musical aspects and were to be held above melody, harmony, and thematic development.¹³ Later, Bela Bartok's 1944 *Concerto for Orchestra* features an introductory snare drum solo at the beginning of its second movement which Gauthreaux says "represents the culmination of many years of evolution for orchestral snare drum performance" due to its active purpose in the score as opposed to a passive one. In addition to the snares being turned off for this passage, common performance practice involves the percussionist striking different areas of the batter head in order to change the colour of their sound.¹⁴ James Blades, in his book *Percussion Instruments and Their History*, has a similar opinion regarding the development of music written for the snare drum:

In recent years composers have taken full advantage of the rhythmic resources and the numerous tone colours possible from the side drum. It is no longer an instrument chiefly concerned with the demarcation of rhythm, punctuations, or with strong characterization, admirable as it is still in such situation. Today the instrument is known to be capable of more subtle effects, and modern composers demand its full range of tone colour.¹⁵

By the mid-twentieth century, composers such as Michael Colgrass (*Six Unaccompanied Solos for Snare Drum* in 1955) and Warren Benson (*Three Dances for Solo Snare Drum* in 1961) began writing repertoire for solo snare drum outside of larger chamber ensembles and in

¹² Wesley Brant Parker, "The History and Development of the Percussion Orchestra" (DMA dissertation, Florida State University, 2010), 5-7.

¹³ Gangware, 262-263.

¹⁴ Gauthreaux, 106.

¹⁵ James Blades, *Percussion Instruments and Their History* (London: Faber and Faber, Ltd., 1975), 373. This book was originally published in 1970 and revised in 1975, so "in recent years" refers to the mid-twentieth century time period. Following this excerpt, Blades references several works in this era – the most recent being Elliot Carter's *Variations for Orchestra* (1954-5).

orchestras.¹⁶ This trend continued throughout the rest of the twentieth century with works like *Trommel-Suite* (1979) by Siegfried Fink, *Prím* (1984) by Áskell Másson, and *American Suite for Unaccompanied Snare Drum* (1990) by Guy Gauthreaux II.¹⁷

Today, pedagogues and composers have spawned hundreds of dedicated rudimental and orchestral method books, collections of etudes, and pieces of repertoire. Examples of these include *Portraits in Rhythm* (1966) by Anthony Cirone, *Master Studies* (1983) by Joe Morello, and *Stick Control* (1935) by George Lawrence Stone.¹⁸ With the instrument evolving from its early militaristic use to a standard orchestral instrument, pedagogues eventually came to a general acceptance that snare drum development should emphasize *both* styles, since each have modern value and their techniques contribute to one other.¹⁹ *Impressions* is a composition that incorporates technical and timbral aspects of both of these styles, and offers performers a challenging and exciting work that can showcase their virtuosity in a stylistically fluid way.

¹⁶ Jason Colby Baker, "The Snare Drum as a Solo Concert Instrument - An in-depth study of works by Milton Babbitt, John Cage, et al..." (DMA dissertation, University of North Texas, 2004), 1.

¹⁷ Siegfried Fink, *Trommel-Suite*, (Frankfurt, Germany Musikverlag Zimmerman: That, 1979); Áskell Másson, *Prím*, (Switzerland: Éditions Bim, 1984); Guy Gauthreaux II, *American Suite for Unaccompanied Snare Drum*, (Ft. Lauderdale, Florida: Meridith Music Productions, 1990).

¹⁸ Anthony Cirone, *Portraits in Rhythm*, (Van Nuys, California: Alfred Music, 1966); Joe Morello, *Master Studies*, (Cedar Grove, New Jersey: Modern Drummer Publications Inc., 1983); George Lawrence Stone, *Stick Control*, (Everett, Pennsylvania: George B Stone and Son, Inc., 1935).

¹⁹ Fred D. Hinger, "The Physical Approach to Drumming," in *Percussion Anthology: A Compendium of Articles from The Instrumentalist on Percussion Instruments*. (Evanston, Illinois: The Instrumentalist Company, 1984), 171.

1.2 Literature Review

There is a lack of significant scholarly research regarding the composition *Impressions* and the composer Nicolas Martyniciow. One exception is an undergraduate thesis by Christopher Scimecca produced at the College of Wooster in 2015. Scimecca's thesis is a personal reflection describing why he chose specific repertoire for a recital and was neither written to be an extensive study nor a formal analysis of the work.²⁰ Another exception is a review published in the June 2000 edition of *Percussive Notes*. This review is brief and offers a concise and general overview of the composition, as well as a difficult rating of "V – VI (difficult)."²¹ Due to the lack of significant research focused on this composition, related literature on similar compositions for the snare drum and the use of extended techniques was sought out.

Icelandic composer Áskell Másson is another composer whose works for the snare drum have explored the timbral possibilities of the instrument. John Michael O'Neal investigated these possibilities in his dissertation entitled "Áskell Másson's Solos for Snare Drum: Maximizing Musical Expression Through Varying Compositional Techniques and Experimentation in Timbre." O'Neal stated that while a non-pitched instrument such as the snare drum can act as a limitation to composers and performers, Másson utilizes extended techniques in order to create a variety of timbres that contribute to thematic development and musical phrasing in his works for

²⁰ Christopher H. Scimecca, "A Summary and Reflection of the Percussion Repertoire for My Senior Recital" (Senior Independent Study Thesis, College of Wooster, 2015), 18.

²¹ George Frock, "New Percussion Literature and Recordings," *Percussive Notes* 38, no. 3 (2000): 77.

the snare drum.²² It is possible that one of Másson's compositions, *Prím* (1984), served as inspiration to *Impressions* with these extended sound roles taken into consideration.²³ Similarly, *Impressions* is a work that extensively explores a variety of timbres that are not traditionally used on the snare drum, perhaps more so than *Prím*. These timbres are created using a variety of extended techniques that are called for throughout all three movements of *Impressions*. Martynციow illustrates the use of different timbres with a legend that includes brief descriptions of how some of the techniques are performed. I will comment on the specifics of these extended techniques in Chapter 3.

Percussionist Daniel Adams also wrote about the use of extended timbres on the snare drum in his article discussing many of the solos in *The Noble Snare*. *The Noble Snare* is a four-volume collection of unaccompanied snare drum solos that were compiled and edited by Stuart Saunders Smith in the late 1980s.²⁴ While the composers who submitted works for this collection utilized a wide variety of compositional resources in composing for the snare drum, Adams highlighted the timbral contrasts that the composers used:

The exploration of timbre is the composer's most valuable resource when writing for the snare drum. While the design of the drum limits its sonic resources in some respects, the combined variables of striking areas and beaters provide a wide gamut of timbral resources to explore when composing for the snare drum.²⁵

Jason Colby Baker also discussed the compositions in *The Noble Snare* by similarly pointing out two "common approaches" of composing for the snare drum. These approaches are "traditional

²² John Michael O'Neal, "Áskell Másson's Solos for Snare Drum: Maximizing Musical Expression Through Varying Compositional Techniques and Experimentation in Timbre" (DMA dissertation, University of North Texas, 2015), 1.

²³ Áskell Másson, *Prím*, (Switzerland: Éditions Bim, 1984).

²⁴ Stuart Saunders Smith, *The Noble Snare – Compositions for Unaccompanied Snare Drum*, (Baltimore, Maryland: Smith Publications, 1988).

²⁵ Daniel Adams, "The Timbral Topography of The Noble Snare," *Percussive Notes* 29, no. 5 (1991): 58.

technique” and the use of “various implements”, the latter highlighting the use of nontraditional sticks and mallets and other types of beaters that can be used when making sound on a snare drum.²⁶ In *Homily* by Milton Babbitt (1988), which is included in this collection, Baker noted that each of its nine sections are characterized by the use of these different percussive implements as well as the changing of the snares being on or off.²⁷ Studies that focused on similar compositions for the snare drum like these three helped in shaping my analysis of *Impressions*.

I also sought out research that discussed the similarities and differences in the performance practice of French and North American snare drum works.²⁸ Reiterating a point that I made earlier in this chapter, *Impressions* is neither distinctly rudimental nor orchestral stylistically. Similarly, I believe that *Impressions* has neither a domineering French nor American influence. There are sections that are certainly influenced by one or the other, but the work as a whole is a captivating blend of these two contrasting cultural approaches. Nonetheless, it was important for this research to utilize sources that discuss this broad concept. One particularly interesting and illuminating source was an interview between Rob Knopper (New York Metropolitan Opera) and Jean-Baptiste (J.B.) Leclère (Opéra National de Paris Orchestre) entitled “The difference between American and French percussion.”²⁹ In this interview, Knopper

²⁶ Baker, 2.

²⁷ Ibid, 23.

²⁸ For better or worse, most articles and research tend to use the term “American” rather than “North American” to describe rudimental snare drum repertoire and pedagogy. I will use this genericized terminology for the remainder of this monograph.

²⁹ “Day 3: JB Leclère compared French and American snare drumming,” Rob Knopper – Met Orchestra/Auditionhacker, accessed August 26th, 2019, <https://www.robknopper.com/blog/2014/10/16/day-3-jb-leclere-compares-french-and-american-snare-drumming-12daysofdelcluse>.

and Leclère discuss how an American and a French percussionist (Knopper and Leclère, respectively) approach snare drum performance. The two touch on stylistic, timbral, and interpretive differences that greatly influenced my own interpretation and approach to performing *Impressions*, especially when attempting to accentuate specific musical nuances in order to get a particular phrase to sound more “French” or more “American”. These particular instances will be discussed in much greater detail in Chapters 4-6.

I also sought out French and American pedagogical sources, which proved extremely valuable in identifying sections or short phrases of *Impressions* that could be characterized as French or American. As a notable example of the French pedagogical approach, Jacques Delécluse’s *Douze Etudes pour Caisse Claire* (1964) is one of the most famous and popular collection of etudes for the snare drum.³⁰ This collection of etudes is considered to be a prime example of modern French snare drum repertoire, and perhaps even synonymous with this entire pedagogical area.³¹ While the text itself is simply these twelve *etudes*, these etudes are often used in auditions and have generated a significant amount of research and scholarly writing regarding their performance practice. Knopper and Leclère’s interview also highlighted specific differences in approach and interpretation that an American and French percussionist may find when comparing performances of Delécluse’s etudes.³²

Rob Knopper:

What are some of the other differences that you might see in my version of the Delécluse études compared to a French version?

³⁰ Jacques Delécluse, “Douze études pour caisse-claire,” (Paris: A. Leduc, 1964).

³¹ Frederic Macarez, “Jacques Delécluse How to make music with a drum,” *Percussive Notes* volume 47 number 6 (2009): 9.

³² This interview was part of a larger project of Rob Knopper’s, the primary focus of which was recording all twelve of Jacques Delécluse’s etudes and traveling to France to discuss this collection of solos with percussionists such as J.B. Leclère and Jacques Delécluse himself.

J.B. Leclère:

Well, the drum would probably be tuned lower, and with no mute. Also, there would be more free expression. For instance, I'd put bigger accents on the important beats. To be honest, I change a lot of things from the written page. When I play the first étude, I play more of a swung rhythm at the beginning. But I also remember hearing from my teacher in the Supérieur Conservatoire, Michel Cerutti, that I play things *too* freely. <laughs> And I get it; if you do too many things all at once, it can be hard for the listener to take it all in. When I play this piece, it's important to play it with a new energy each time, and that might mean playing it differently each time. From the beginning, I play a ruff that might sound different from the last time. Sometimes I play more open or more closed, and I might change the spacing of the grace notes. I might even change my grip, or how much I press the stick into the head. For the quintuplets in measure 36, it's very relaxed in the grip. Then I immediately change my grip to be more pressed, which drastically changes the sound. It's a very French way of interpreting music – we change the sound and the character a lot.

Later, Knopper and Leclère make note of aspects such as technique and rhythmic precision.

Rob Knopper:

Is the American style more technical?

J.B. Leclère:

Well, I actually haven't heard your orchestra play. I think [the] American style in general is probably more technical than others, with emphasis on rhythm and precision. You know, the society is different. The city is different. everything is different. The United States is very organized – even the streets in New York City are straight, in a grid, organized by number, and very precise. Here it's much more crazy. Administration can be chaos. It's called the "Latin spirit" in Italy and France. It's obviously not that simple, but that's an element of this discussion.

Joseph Tompkins, the professor of percussion at Rutgers University seemingly agrees, and states that American rudimental repertoire is usually based around a constant sixteenth-note pulse and is very different from the "French approach."³³ Knopper and Leclère's interview influenced my interpretive choices in performing *Impressions* and subsequently in creating the performer's guide as discussed in Chapters 4–6.

³³ Joseph Tompkins, "A Comparison of French and American Rudimental Drumming Styles," *Percussive Notes* volume 49 number 5 (2011): 69.

Some American pedagogical sources that aided in my performance guide include Buster Bailey's *Wrist Twisters – A Musical Approach to Snare Drumming* (1999), Gary Cook's *Teaching Percussion* (1988), and Bob Becker's *Rudimental Arithmetic* (2008). The purpose of Bailey's book is not to explicitly illustrate an approach to performance that discusses snare drum performance in terms such as "French" or "American". It does, however, discuss specific technical and interpretive approaches to the execution of ornamented grace note figures such as the four-stroke ruff, which are regularly featured in *Impressions*:

The three grace notes are decorative, giving length and a bit of additional weight to a single, main note. That main note may be in the midst of a complex rhythmic line, but the delivery of the grace notes themselves cannot interfere with the shape and flow of that line.³⁴

When he does discuss cultural differences, his approach echoes some of the sentiments mentioned previously by J.B. Leclère in regard to colour and sound:

The Russian and French orchestral literature is loaded with four-stroke ruffs; the former using them mainly as an embellishment of the rhythmic character of the work, while the latter employs them more often as a coloristic effect.³⁵

Since ornamentation is featured heavily throughout *Impressions*, I investigated articles on grace note figures on the snare drum, and on percussion instruments in general. Rudiments such as the *flam* and the *ruff* are found in rudimental, orchestral, French, and American snare drum pedagogy and repertoire, but exactly *how* these grace note figures are phrased is a matter of the context in which they appear.³⁶ According to Kyle Forsthoff,

...Flams can be interpreted anywhere on a spectrum from very closed and tight to very open and wide, with lots of subtle gradation in between. What sound we choose in a given moment will largely be determined by context and our stylistic knowledge of the

³⁴ Buster Bailey, *Wrist Twisters – A Musical Approach to Snare Drumming* (Elberon, New Jersey: Keyboard Percussion Publications, 1999), 121.

³⁵ Ibid, 121.

³⁶ Kyle Forsthoff, "The Charge Stroke Demystified," *Percussive Notes* volume 52 number 1 (2014): 56.

music. In the fast, quiet passages of Jacques Delécluse's music, tight flams are perfectly appropriate, while in a slower, more open rudimental solo by John Pratt, wider flams might be called for.³⁷

The information that I found most helpful from Becker's book *Rudimental Arithmetic* discussed the mathematics of metric modulations.³⁸ Additionally, other sources that discuss the subjects of rhythm and contemporary music performance helped with this specific musical aspect that is featured in *Impressions*. I will discuss this more in-depth in Chapters 4-6.

Research on the acoustic properties of the snare drum was also collected for this monograph. Since *Impressions* demands a wide spectrum of timbres and articulations from the snare drum, having research that reinforces certain performance practices was important. Neville Fletcher and Michael D. Rossing's book *The Physics of Musical Instruments* is an extremely detailed and scientifically thorough book about this subject, but for the purposes of this monograph, the language it was written in was perhaps too technical and not as practical from a performance practice perspective.³⁹ This text lead me to other sources which discussed the act of generating various articulations out of the snare drum by changing the playing area and the velocity of a drum stroke. In *Teaching Percussion*, Gary Cook claims the following in regard to the tonal characteristics of the snare drum and the performer's ability to make informed decisions when wanting a change of timbre:

A well-tuned snare drum will give a quick, dry snare response when played directly over the snares and a slower snare response when played away from or opposite the snares.

³⁷ According to Kyle Forsthoff, in some French pedagogical texts such as Robert Tourte's *Méthod de Tambour et Caisse Claire d'Orchestre* (1946), the term "charge stroke" is sometimes used, and is similar to the *flam* except that the accent is placed on the grace note instead of the main note, which can obscure the location of a beat, but will provide "a certain sense of 'lift' which is characteristic of both the Swiss and French rudimental styles."

³⁸ Bob Becker, *Rudimental Arithmetic - A Drummer's Study of Pattern and Rhythm* (Asbury Park, New Jersey: Keyboard Percussion Publications, 2008).

³⁹ Neville H. Fletcher and Thomas D. Rossing, *The Physics of Musical Instruments*, second edition (New York: Springer, 1998).

These tonal characteristics should be considered when choosing where on the head to perform a given passage...Generally, playing just off-center will give a full tone with a slight amount of resonance.⁴⁰

While it is not uncommon for percussionists to play closer to the edge in order to generate a quieter and more transparent sound, it is important to consider the sound of the drum when not playing directly above the snares. This is an important distinction and a variable that helped to inform some articulation decisions that I made while preparing *Impressions* for performance and in the performance recommendations in this monograph.

Lastly, I found an article about executing articulations on other percussion instruments. In Joseph Petrasek's article "Articulations, Phrasing and Note Length - Harmonizing with Our Colleagues in the Orchestra," Petrasek discusses the percussionist's ability to execute articulations on the xylophone and glockenspiel that will blend and match with other orchestral instruments.⁴¹ While this article does not discuss any snare drum excerpts, the information about technique transfers from these keyboard instruments to the snare drum in a way that proves extremely useful. The xylophone, like the snare drum, has a naturally staccato quality. By extrapolating some of the technical suggestions from this article, the skills used in order to create a lengthier sound on the xylophone can similarly work on the snare drum.

The performance guide in Chapters 3-6 presents suggestions that are intended to help performers and teachers understand *Impressions*, and to provide sources that discuss performance and pedagogy as they pertain to this particular composition. It offers valuable information that will help them to identify the orchestral and rudimental characteristics of this work and emphasizes the value of common performance practice in both the French and

⁴⁰ Gary Cook, *Teaching Percussion* (New York: Schirmer Books, 1988), 45.

⁴¹ Joseph Petrasek, "Articulations, Phrasing and Note Length - Harmonizing with Our Colleagues in the Orchestra," *Percussive Notes* volume 57 Number 4 (2019): 26.

American approaches to snare drum repertoire. Additionally, insights are provided regarding the acoustic properties of the snare drum in order to maximize a performer's ability to generate as much timbral contrast as possible out of this instrument in order to play a piece as complex and stylistically fluid as *Impressions*.

1.3 Justification and need for this study

At the time of writing this monograph, no analysis of *Impressions* exists. Little has been written about Nicolas Martyniow, and no significant scholarly research has been conducted on his compositions. Much of what is publicly available about him or his works prior to the writing of this monograph is limited to biographical information, and short reviews of his solo works in *Percussive Notes* and on retailer's web pages.⁴²

⁴² "Biography," Nicolas Martyniow, accessed November 18, 2019, <https://nicolasmartyniow.com/a-propos-nicolas-martyniow-percussions>.

Impressions is an important and popular composition in the percussionist's body of solo repertoire. This work frequently appears on auditions lists for festivals and competitions, and on audition lists for university percussion programs. For example, the first movement was a required work in the second round of the Modern Snare Drum Competition (MSDC) 2019 competition and at the MSDC's inaugural competition in 2008. In 2010, the third movement was also a required work. *Impressions* has been lauded by performers like Ian Rosenbaum, a founding member of Sandbox Percussion and The Percussion Collective, who was one of the judges at the 2019 MSDC.

I feel that *Impressions* is one of the finest pieces that we have for snare drum. Unlike so many snare drum pieces - and truly, percussion pieces in general - this piece is about so much more than just technique. It has something that can be communicated to an audience that is deeper and more meaningful than just the fact that the performer has great chops. It takes a well-known snare drum part - *Bolero* - and then subjects it to all manner of interesting transformations. Martynciow takes those transformations and then allows himself to organically spin off in all kinds of different and interesting directions. He sketches out a journey that the performer can take the listener on.⁴³

It is worth noting that *Impressions* is not an etude, nor is it a part of a larger collection of solos, as many popular audition and recital works for percussionists often are. Due to the growing frequency of its appearances on repertoire lists for universities, festivals, and competitions, *Impressions* has become an important work in the repertoire for percussionists. The creation of a performance guide will help percussionists who wish to perform this piece at forthcoming recitals, auditions, and other performances. This study is necessary in order to provide a complete reference for percussionists in order to aid preparation this work for successful performances.

⁴³ Ian Rosenbaum, email correspondence with Joseph Moscheck, October 17, 2019.

Lastly, *Impressions* is important from a stylistic standpoint. A significant amount of solo snare drum repertoire can be categorized as either rudimental or orchestral. *Impressions* is a contemporary solo work that has bridged this stylistic gap. This work is neither distinctly rudimental nor orchestral but is at times one or the other. Compositions like *Impressions*, which have been scarcely explored and researched in snare drum repertoire, demand to be analyzed from the perspective of a performer and educator.

1.4 Purpose Statement

The purpose of this monograph is to provide a performance guide for Nicolas Martynciow's *Impressions pour caisse claire et deux toms*. This guide will feature information provided by the composer himself, as well as my own interpretive and technical suggestions. Since the preparation of this work can be time consuming and physically demanding as a result of extremely fast tempos, dense ornamentation, and coordination challenges, this monograph will serve as a guide to percussionists who wish to perform and teach this work. Furthermore, an understanding of the form and thematic development of this work will offer performers the

ability to make more informed choices in regard to the specific timbres designated in the score and the techniques which create these sounds.⁴⁴ This monograph includes primary source interviews with Nicolas Martyniciow, who has graciously agreed to aid in this study. Background information on the composer, including a brief biography and discussion of his compositional style, is featured in Chapter 2 in order to further enhance the understanding and development of this work. Interpretive and technical suggestions are featured in Chapters 3-6. In the score analysis and performance guide, I provide insights into the techniques required to perform many of the more challenging sections of this piece by offering suggestions for phrasing, instrument selection and setup, stick and brush selection, and drum tuning recommendations. My written correspondence with Martyniciow is also featured in the appendix of this monograph for reference.

Chapter 2: Nicolas Martyniciow

Nicolas Martyniciow (b. 1964) is a French percussionist who is an active performer, educator, and composer. He was born and raised in Saint-Étienne in eastern-central France. Martyniciow began taking piano lessons at an early age, but his love of music blossomed when he started taking percussion lessons at the age of fourteen. He began his formal studies at the Conservatoire Massenet – Ville de Saint-Étienne where he studied with Claude Giot and Philippe Boisson. After earning his diploma from Saint-Étienne in 1985, he studied with Francis Brana at

⁴⁴ As previously mentioned, no other analyses of *Impressions* have been published. The form analysis in this monograph is my own. When outlining form within the three movements of the work, a combination of the published rehearsal numbers and personal judgement were used to delineate sections.

the Conservatoire de Créteil just outside of Paris. Brana's tutelage prepared Martyniciow for acceptance at the Conservatoire de Paris (CNSM) in 1987.⁴⁵ At CNSM, Martyniciow studied both percussion and chamber music, and his primary instructors were renowned French percussionists Jacques Delécluse and Michel Cals. Martyniciow completed his studies at CNSM and received first-prize designations in both percussion performance and chamber music in 1990.

Martyniciow became a member of the Orchestre de Paris in 1995, which was then under the direction of Semyon Bychkov.⁴⁶ With this ensemble, he has had the opportunity to perform under conductors such as Pierre Boulez, Sir Georg Solti, Paavo Järvi, Christoph von Dohnányi, Carlo Maria Giulini, Lorin Maazel, and Daniel Harding. He also performs regularly as a chamber musician with the Ensemble Carpe Diem, adONF (a collective featuring percussionists of the Orchestre National de France), and SirbaOctet.⁴⁷

As an educator, he has held teaching positions at several conservatories in France including the Conservatory of the 10th arrondissement of Paris, the Conservatoire de Créteil, and Le Mans Conservatory. At the collegiate levels, he taught orchestral percussion at CNSM between 2012-2018, and he currently teaches masterclasses at the Bordeaux-Aquitaine Higher Education Center.⁴⁸ He is also in-demand as a masterclass teacher around the world, most notably in Europe, China, and Japan. Martyniciow is also a founding member of the French

⁴⁵ The acronym "CNSM" is how Martyniciow refers to the Conservatoire de Paris. On their website, the Conservatoire de Paris uses the acronym CNSMDP for "Conservatoire National Supérieur de Musique et Danse de Paris". For concision and consistency, I will use "CNSM".

⁴⁶ "L'Histoire," Orchestre de Paris, accessed June 19, 2020, <http://www.orchestredeparis.com/fr/orchestre/presentation/8/lhistoire>.

⁴⁷ "Meisterklasse Schlagwerk mit Nicolas Martyniciow," Musik und Kunst Privatuniversität der Stadt Wien, accessed June 19, 2020, <https://www.muk.ac.at/veranstaltung/meisterklasse-schlagwerk-mit-nicolas-martyniciow.html>.

⁴⁸ Nicolas Martyniciow, email interview with Joseph Moscheck, January 21, 2020.

Association for Percussion and has served as editor-in-chief of their biannual publication *Percussions* on two separate occasions.⁴⁹

Martynciow began composing while he was teaching at Le Mans Conservatory (in Le Mans, France) in the early 1990's. As a self-taught composer, his venture into composition was born from a necessity to provide his conservatory students with appropriate repertoire. His first composition was a percussion quartet entitled *Sweet Swaff* (published in 1993 by Alfoncel Production) that was written for his older students at Le Mans. Martynciow wrote a snare drum method book entitled *Tac Tic* for beginning percussionists around this time. *Tac Tic* is described as a progressive study of rhythms and stickings. He has written two volumes, and both are popular in France. The exercises, etudes, and duets featured in this method book offer easy mnemonic devices which help students to memorize new patterns and to develop coordination, technique, and creativity. After learning the exercises on the snare drum alone, Martynciow interestingly suggests incorporating two toms.⁵⁰ This inclusion is perhaps a forerunner of *Impressions*, which features an identical instrumental setup.

According to Martynciow, early sketches of *Impressions* were written shortly after joining the Orchestre de Paris.⁵¹ It was originally written in one long movement, but he divided it into three separate movements after being encouraged by his publisher to do so. Since being published in 1999, *Impressions* has become a popular work all around the world. As he describes it, his most performed works are *Impressions* and *Tchik*, which is a similar snare drum work that was published in 2003.⁵² Although all of his works feature percussion, he has also written for

⁴⁹ "Teachers – Nicolas Martynciow," Conservatoire de Paris, accessed June 20, 2020, <http://www.conservatoiredeparis.fr/disciplines/les-enseignants/les-enseignants-detail/enseignant/martynciow-assistant/>.

⁵⁰ "Catalogue," Gérard Billaudot Éditeur, accessed June 19, 2020, <https://www.billaudot.com/en/catalog.php#haut>.

⁵¹ Nicolas Martynciow, email interview with Joseph Moscheck, January 21, 2020.

⁵² Ibid.

chamber ensembles with mixed instrumentation.⁵³ In 2016, he composed a work for percussion and cello for his wife and son, both of whom are cellists. He also composes music for his ensemble Time Tracks, which is a trio featuring Guillaume Cottet-Dumoulin on trombone and Christophe Saunière on harp.⁵⁴ Two of his compositions are featured on their most recent album *C'est Comme Ça*, which was released in June 2020.⁵⁵ Two of his most recent solo compositions are snare drum works that place similar emphasis on timbre and demand advanced technical ability. *Truc a Trac* was published in 2015 and received praise from *Percussive Notes* reviewer George Frock:

Just when we believe that there is little chance for new ways to write for solo snare drum, someone comes up with a solo piece that is full of creative ways to explore tone colors as well as nuance in techniques on this traditional instrument...The composer [Martyniciow] is to be commended for creating a new form of snare drum solo, which has few traditional rudiments, yet is also quite interesting.⁵⁶

His most recent composition called *Pop and Mom* was written for the 2019 International Percussion Education Association (IPEA) competition in Shanghai, China, and features body percussion, a wide timbral palette, and vocalizations.⁵⁷ Due to a busy performance and teaching schedule, he usually writes – at most – one composition per year, and as of early 2020 is not working on any new compositions.

Martyniciow specializes in the snare drum and non-pitched percussion.⁵⁸ His pedagogical material and technically challenging snare drum compositions reflect this. His works often place

⁵³ Martyniciow stated that not all of his works are published. The statement above is in regard to all listed works on his homepage.

⁵⁴ Nicolas Martyniciow, email interview with Joseph Moscheck, January 21, 2020.

⁵⁵ “Time Tracks” has no web site, but they do have a Facebook page (<https://www.facebook.com/Time-Tracks-112869170411721/>).

⁵⁶ George Frock, “New Percussion Literature and Recordings,” *Percussive Notes* 53, no. 3 (2015): 74.

⁵⁷ Nicolas Martyniciow, *Pop and Mom* (Paris: Gérard Billaudot Éditeur, 2019).

⁵⁸ “Nicolas Martyniciow – His Interview,” Orchestre de Paris, accessed June 19, 2020, http://www.orchestredeparis.com/fr/orchestre/interview/nicolas-martyniciow_115.html.













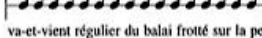






emphasis on ostinati, groove, asymmetric measures, polyrhythm, and are inclusive of popular music styles such as jazz, rock, and Afro-Cuban/Latin music. His broad stylistic interests, performance experiences, and his fascination with the snare drum are evidenced in *Impressions* having such wide timbral variation and fluid style.

3

Nomenclature des instruments et notations List of instruments and symbols

Instruments

<p>une caisse claire un petit tom assez aigu (8" ou 10") un gros tom (entre 13" et 16")</p>	<p>one snare drum one fairly high tom-tom (8" or 10") one big tom-tom (between 13" and 16")</p>	
---	---	--

Avec les baguettes : With the drumsticks:	Avec les balais : With the brushes:	Avec les doigts : With the fingers:
 frappe normale normal stroke  sur le cercle on the rim  rimshot normal normal rim shot  rimshot avec la baguette posée sur la peau rim shot with the stick resting on the skin  roulement normal normal roll  buzz (joué d'une main) buzz roll (played with one hand)  roulement détaillé (dans ce cas, 6 = 3 doublés) long roll (in this example, 6 means 3 double strokes)  idem (12 = 6 doublés) ditto (12 = 6 double strokes)	 frappe normale normal stroke  buzz joué d'une main (en frappant le manche du balai sur le cercle) buzz roll played with one hand (by striking the rim with the brush handle)  roulement d'une main (frotter le balai en va-et-vient sur la peau) one-handed roll (stroke the skin with the brush in a to-and-fro movement)  faire glisser le balai sur la peau (en allant du bord vers le centre) slide the brush on the skin (moving from the edge toward the centre)  va-et-vient régulier du balai frotté sur la peau regular to-and-fro stroke of the brush rubbed on the skin <p>Impressions III : lettres A et D (letters A and D)</p>  <p>Ce rythme se fait d'une main et est obtenu en jouant un buzz à chaque temps. Le but est de bien contrôler le débit de chaque buzz afin d'avoir quatre coups par buzz et par temps. This rhythm is obtained with one hand by playing a buzz roll on each beat. The goal is to carefully control the production of each buzz roll in order to sound four strokes per buzz and per beat.</p>	 frappe normale normal stroke  rimshot (à l'extrême bord de la peau) rim shot (at the extreme edge of the skin) <p>Impressions II : lettre D (letter D)</p>  <p>note sup. : au centre de la peau note inf. : au bord de la peau higher note: in the centre of the skin lower note: on the edge of the skin</p>  <p>ra de cinq joué d'une main avec le doigté : 5,4,3,2,1 (les ras de trois et quatre que l'on rencontre dans ce passage n'ont pas de doigté imposé) ra of five played with one hand using the fingering: 5,4,3,2,1 (the ras of three and four encountered in this passage have no obligatory fingering)</p>  <p>doublés joués avec deux doigts de chaque main (ex. : 2^{ème} et 3^{ème} doigts) double strokes played with two fingers of each hand (e.g.: 2nd and 3rd fingers)</p>

25294 H.L.

Figure 3.1; List of Instruments and Symbols

Chapter 3: Analysis Introduction – Notation, Timbres, and Instrumental Considerations

3.1: List of instruments and symbols

As seen in the “Nomenclature des instruments et notations/List of instruments and symbols” on the previous page (*Figure 3.1*), a wide array of timbres are used throughout *Impressions*.⁵⁹ Due to the fact that the snare drum is incapable of producing pitched melody or harmony, composers may feel limited when writing repertoire for this instrument. Despite this, many have been exploring a wide range of timbral colours throughout the twentieth century.⁶⁰ This work relies on these colours to thematically provide a multitude of musical contrasts throughout each movement. From a technical standpoint, Martyniciow explores the control of rebounds of the drumsticks and brushes and utilizes these physical actions to generate most of

⁵⁹ For concision, I will hereby refer to this list and to the individual timbres in English, rather than in French and English. The distinction between rudimental and orchestral snare

⁶⁰ Blades, *Percussion Instruments and Their History*, 373-374.

the timbres featured throughout the score.⁶¹ Notation for sixteen timbres produced with either drumsticks, brushes, hands and/or fingers are illustrated in the List of Instruments and Symbols.⁶²

3.1.1. Drumstick Sounds

[Drumsticks are used in seven timbres that are illustrated and briefly explained below](#) (*Video 3.1*).⁶³ These are labeled S1-S7 throughout the remainder of this monograph.

S1. The most basic timbre is the normal striking of the drum, which is notated with a regular note head.

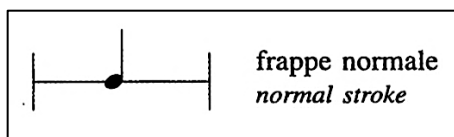


Figure 3.2

S2. The second is striking of the rim of the drum, which is notated with a hollow triangle note head.

⁶¹ Nicolas Martyniow, performance notes to *Impressions* (Paris: Editions Henry Lemoine, 1999).

⁶² From this point forward, the term “timbre” will be in direct reference to the individual timbres that are featured in the score itself. Specific definitions of each timbre are offered in the following seven pages.

⁶³ Joseph Moscheck, “Video 3.1 – Stick Sounds S1 – S7,” YouTube video, 1:19, October 20, 2020, <https://youtu.be/jrNvZde45H4>.

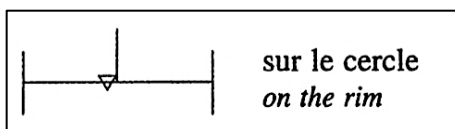


Figure 3.3

S3. The third is a *rim shot*, which is when the stick strikes the drumhead and the rim simultaneously. These are notated with an *x* note head.

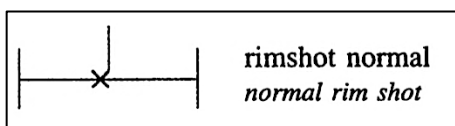


Figure 3.4

S4. The fourth is more commonly referred to as a *cross stick* in many drumset pedagogical texts such as *Groove Essentials* by Tommy Igoe.⁶⁴ These are notated with the label “RS” below a note head.⁶⁵

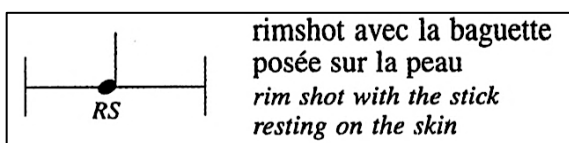


Figure 3.5

S5. The fifth is a *buzz roll*, which is listed as a *normal roll*. As is commonly seen in French snare drum repertoire and pedagogical texts such as *Douze Etudes pour Caisse Claire* by Jacques Delécluse, they are notated with trill markings.

⁶⁴ Tommy Igoe. *Groove Essentials*. (Lavellette, New Jersey: Hudson Music, 2013).

⁶⁵ The illustration given in the “List of Instruments and Symbols” show the “RS” marking underneath the note. This sound is only featured in the C section of the first movement and is orchestrated in the lower staff; the stems for these notes are facing downward and, as a result, the “RS” marking is above the note head.

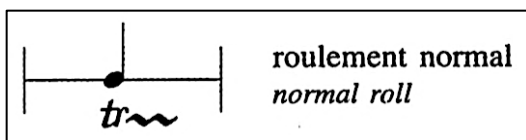


Figure 3.6

S6. The sixth is a single *buzz stroke*, which is played with only one hand. The true length and density of these strokes varies depending on musical context.

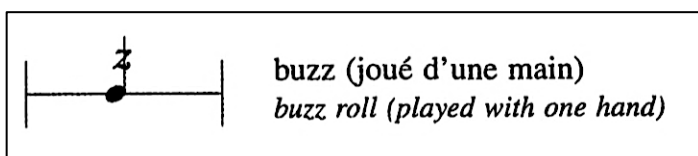


Figure 3.7

S7. The seventh and final drumstick timbre is the *open/double-stroke roll*, which is also called a *long roll*.

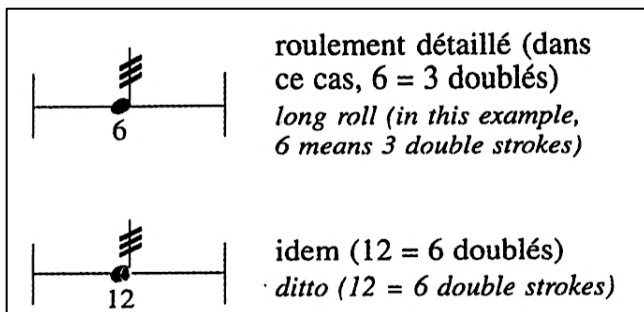


Figure 3.8

These are notated with three slash marks through the stem of a note, as well as a “6” or a “12” below the note, which indicates the number of notes that are sounded via *double-strokes*. Although these two roll types are listed as separate entries on this list, the *twelve-stroke open rolls* are a simple continuation of the *six-stroke rolls*. They are performed

identically from a technical standpoint; the only difference is that one is twice as long as the other.

In the third movement, there are two quarter-note rolls that are notated similarly but do not have a number written underneath them (in m. 112 and m. 118). I believe that this is a simple editorial error, and these should be played as *six-stroke rolls* as they have throughout *Impressions*. Furthermore, in m. 129 there are eighth-note rolls that are notated as four-stroke rolls, despite there being no reference of *four-stroke rolls* on the “List of Instruments and Symbols”.

3.1.2. Brush Sounds

[Brushes are used in four timbres that are illustrated and briefly explained below](#) (*Video 3.2*).⁶⁶

These are labeled B1-B4 throughout the remainder of this monograph.

B1. The first sound is a normal stroke of the drum made with a brush. The composer clearly indicates in the score when to switch back and forth from sticks to brushes, and is notated with a regular note head.

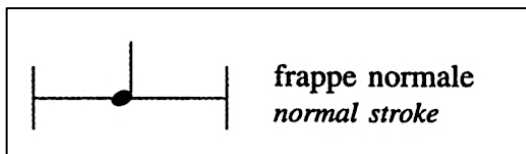


Figure 3.9

⁶⁶ Joseph Moscheck, “Video 3.2 – Brush Sounds B1 – B4,” YouTube video, 0:40, October 20, 2020, <https://youtu.be/azBeKCWd6Xk>.

B2. The second is called a *one-handed buzz roll*. This is created by effectively playing a *rim shot* with the brush. When the handle of the brush strikes the rim of the snare drum, the bristles will flex back and forth rapidly, creating a quick burst of brush strokes. Although listed separately, this is how the sixteenth-note ostinato is created in the third movement.

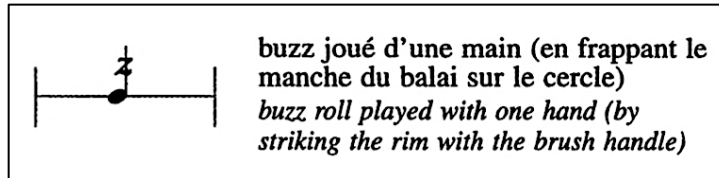


Figure 3.10

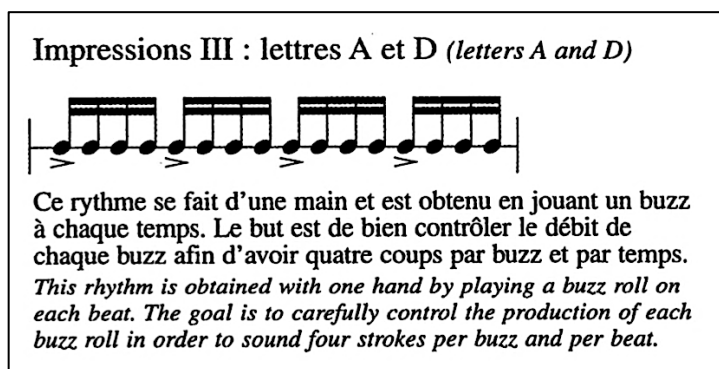


Figure 3.11

B3. The third is what the composer calls a *one-handed roll*, which is generated by rapidly sweeping the brush back and forth on the drumhead.

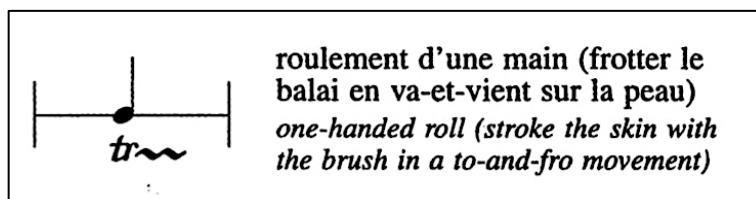


Figure 3.12

B4. The final brush sound is the *brush slide* created by a single sweep of the brush in one direction. These are used for the sixteenth-notes in the second movement (mm. 78-102).

Although listed separately, I consider these one timbre.

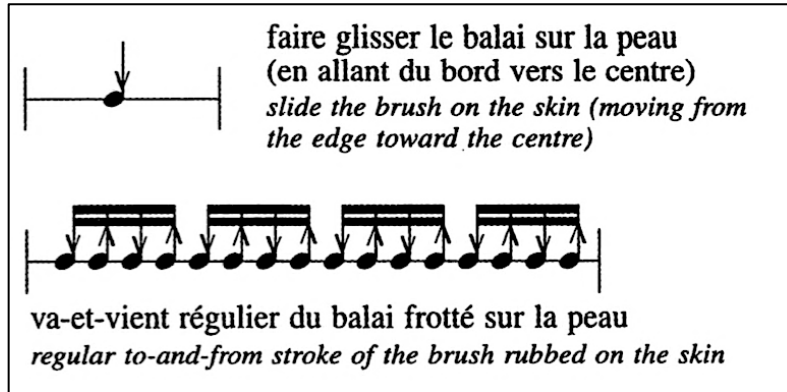


Figure 3.13

3.1.3. Hand Sounds

[The last collection of timbres is created by using the hands and fingers](#) (Video 3.3).⁶⁷ It is also clearly indicated in the score when to switch between sticks, brushes, and hands/fingers. These are labeled H1-H5 throughout the remainder of this monograph.

H1. Once again, there is simply the *normal stroke*, with is made with the fingers.

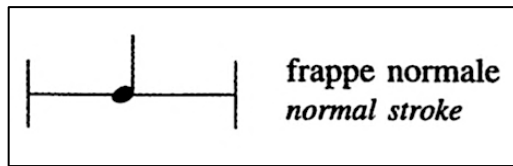


Figure 3.14

H2. The second handmade timbre is a *rim shot*.

⁶⁷ Joseph Moscheck, "Video 3.3 – Hand Sounds H1 – H5," YouTube video, 1:57, October 20, 2020, <https://youtu.be/3J2uRYjR6K0>.

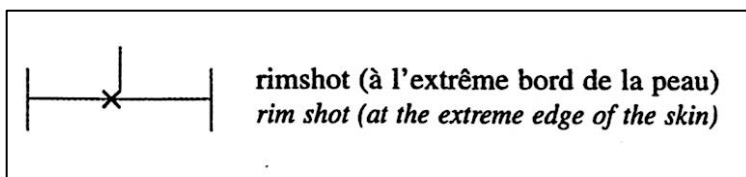


Figure 3.15

The next three are extensions of the first three but are worthy of inclusion and require brief explanation.

H3. This notation indicates when to play in the center or edge of the drum, which creates two distinct timbres. The middle of the drum generally has more articulation, and lower frequencies are sounded most clearly. The result is a direct and full tone from the instrument. The edge of the drum sounds considerably thinner and more transparent.

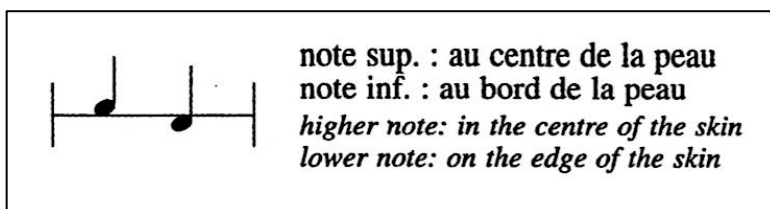


Figure 3.16

H4. To articulate a *five-stroke ruff* (here called a *ra of five*), performers roll their fingers beginning with the pinky and ending on the thumb sounding the main note.

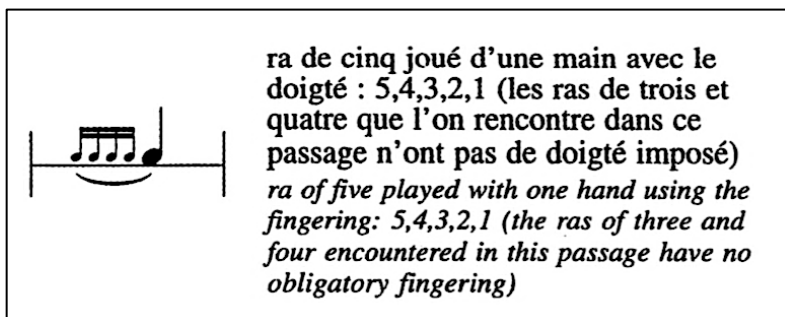


Figure 3.17

H5. The last timbre is a double-stroke roll played with the suggested fingering of middle finger (“3rd finger”) and index finger (“2nd finger”) from each hand in quick alternation.

i.e. 3-2 3-2 3-2 3-2 etc.

↑ ↑ ↑ ↑
R L R L

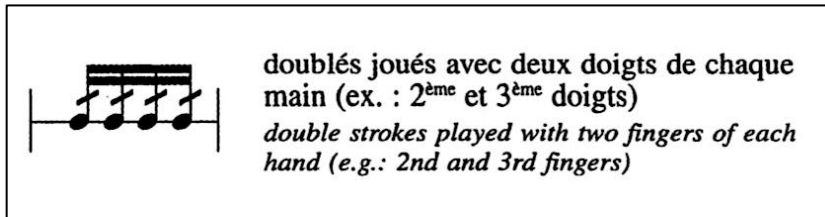


Figure 3.18

3.2 Instrumental Selection and Setup Recommendations

3.2.1 The Snare Drum

It is crucial for performers to select instruments that will sound appropriate in a variety of styles. *Impressions* features passages that are both characteristically rudimental *and* orchestral. A snare drum should be chosen that can accommodate the demands of both styles without sounding too heavy or too delicate. Often percussionists will use a larger snare drum for rudimental performance. Some larger and deeper snare drums known as *field drums* can easily generate a full and powerful sound and are appropriate for performing repertoire that features louder overall dynamics. These drums are most appropriate for performing rudimental repertoire; their large size comes from an outdoor military/marching tradition in which these drums were meant to be

heard clearly from long distances in order to coordinate army calls during battle.⁶⁸ Conversely, percussionists often opt for smaller snare drums when performing orchestral repertoire. These smaller orchestral snare drums generally produce a clearer, more precise sound, which in turn makes it easier to perform quiet and highly-ornamented passages. Orchestral snare drums are often tuned higher in pitch and dampened more than field drums, which allows for greater rhythmic precision and clarity.

Choosing a drum that is ideal in both of these styles is no simple task.⁶⁹ An instrument is needed that can sound both extremely delicate and powerful. Because of the wide dynamic range that the score calls for, I recommend using a large orchestral snare drum that is tuned a bit higher in pitch than one would if it were being used in a strict orchestral setting. This recommendation is shared with Martyniciow, who notes that the drum “must be carefully adjusted and tuned fairly high.”⁷⁰ I also recommend using a very small amount of dampening in order to diminish the high overtones and excessive ring that often result from a high tuning. I use a small, lightweight strip of felt throughout the first movement to maintain the clearest possible tone during the introduction. I do not recommend using any muffling during the second and third movements.⁷¹ Using a drum featuring a deeper shell size will help performers generate a louder overall sound during the heavier, rudimental sections of *Impressions*. Additionally, using a thinner, higher-

⁶⁸ Brad Halls, “Rethinking the Rudiments – Evolutionary vs. systemic approaches,” *Percussive Notes* 58, no. 2 (2020): 50.

⁶⁹ This can be especially problematic if the performer does not have access to more than one drum to begin with and must make do with whatever drum they do have. For the purposes of this monograph, this hypothetical situation will not be discussed here but is a worthy topic for more research.

⁷⁰ Nicolas Martyniciow, email interview with Joseph Moscheck, January 21, 2020.

⁷¹ The space one performs in may also play a role in deciding to use or not to use muffling. For example, if the performer is playing in an extremely reverberant hall, more muffling could be applied at the performer’s discretion.

pitched drumhead makes it possible to easily produce a lighter, compact sound which is advantageous in the quieter orchestral sections of the work. I recommend using a thin to medium-thin drumhead such as Remo Diplomat Renaissance or Evans Strata 700. Both of these heads are 1-ply heads that use 7.5mil thick film. Thinner heads generally produce a clearer and more articulate sound but may wear out faster than a medium to thick drumhead, which can withstand greater force for longer but lack clarity at soft dynamics.

Although simple trial and error helped with my instrumental decision, Rob Knopper's interview with J.B. Leclère ("The difference between American and French percussion") also influenced my decision, especially in regard to the amount of muffling applied to the snare drum. Knopper and Leclère (who are percussionists in the New York Metropolitan Opera and Opéra National de Paris Orchestre, respectively) discussed stylistic, acoustic, and interpretive differences, which greatly informed my own interpretation and approach to performing *Impressions*. While the primary subject of their interview was the performance of Jacques Delécluse's études, their discussion illustrates what kind of overall role of the snare drum sound in a "French" setting.

Rob Knopper:

What are some of the other differences that you might see in my version of the Delécluse études compared to a French version?

J.B. Leclère:

Well, the drum would probably be tuned lower, and with no mute. Also, there would be more free expression. For instance, I'd put bigger accents on the important beats...

Rob Knopper:

Those more subtle changes of color and touch are probably easier when played on a drum tuned lower and with no mute, right?

J.B. Leclère:

Yes, exactly. When you mute, the drum has less variety of sound. Without a mute, there's a wide spectrum of sound to play with. You can play shorter or longer sounding notes, which is useful when playing in certain time signatures. When you're playing in 3, the downbeat is long and the 3rd beat is short, which you can show using touch. That's a carryover from the military drumming tradition, which is in the *Méthode de Tambour et Caisse Claire d'Orchestre* by Robert Toste.⁷²

Insights like J.B. Leclère's in this interview provided me with greater context when deciding a snare drum sound that works best for a full performance of *Impressions*.⁷³ By balancing an American rudimental sound with a "French" orchestral sound, performers will have a greater spectrum of articulations and colours to use, which will keep a performance from sounding too monochromatic.

3.2.2 The Small Tom

Performers should also select the two toms carefully. Martyniciow recommends the use of an 8" or 10" small tom, and a large tom that is between 13" and 16".⁷⁴ In selecting the small tom, two specific characteristics were considered. The first was that it should be tuned relatively high. The first time that this instrument is used is at m. 78 of the first movement when an extremely fast and quiet sixteenth-note ostinato in the right-hand is indicated. This can be seen in *Figure 3.19*.

⁷² "Day 3: JB Leclère compared French and American snare drumming," Rob Knopper – Met Orchestra/Auditionhacker, accessed August 26, 2019, <https://www.robknopper.com/blog/2014/10/16/day-3-jb-leclere-compares-french-and-american-snare-drumming-12daysofdelcluse>.

⁷³ A performer could also opt for choosing different snare drums for different movements.

⁷⁴ Nicolas Martyniciow, performance notes to *Impressions* (Paris: Editions Henry Lemoine, 1999).



Figure 3.19; mvt. I, mm. 78-81

Considering that this passage of music is performed at 183 beats per minute, this ostinato can be extremely challenging and physically fatiguing for performers. The task can be made considerably more comfortable if the small tom is tuned high and performers take advantage of the springiness of the drumhead by playing close to the edge.⁷⁵ Perhaps most convincingly, Martyniciow recommends that this drum needs to be tuned quite high in order to generate the maximum amount of bounce.⁷⁶ Lastly, it is imperative that whatever instrument performers ultimately select for this tom, it must be fitted with a coated head. Without any coating, brush sounds B2 and B4 will not be audible.

3.2.3 The Large Tom

The large tom is used most sparingly throughout *Impressions*. This drum is only used between mm. 123-128 of the first movement and mm. 103-139 of the second movement. Despite its infrequent use in *Impressions*, it is important that this drum tonally contrasts the other two drums as much as possible while also aiding thematically and stylistically. In the first movement, this drum is used to emphasize the *rim shots* played on the snare drum in unison. In the second movement, the large tom is used with the small tom when performers use their hands and fingers.

⁷⁵ Cook, 45.

⁷⁶ Nicolas Martyniciow, email interview with Joseph Moscheck, January 21, 2020.

Ideally, this instrument should have the ability to sound powerful and low in pitch, but also be easily dampened so that it sounds articulate in the hand drumming section of the second movement. Finding one drum sound for this instrument presents an enormous challenge to performers, despite its infrequent usage compared to the other two instruments. On one hand, if the drum is left as open and resonant as possible, the quiet and intricate articulations generated from the hands and fingers will sound unclear. Conversely, if this drum is heavily muffled, then it will not function as a “normal bass tom” as Martyniciow suggests.⁷⁷ I recommend using some kind of muffling device that can easily and quickly be applied to this instrument in between the first and second movements. The hand and finger-played articulations will project and be easier to hear on a highly tuned small tom, so this is less of a concern on this drum. Performers may find it advantageous to use a significant amount of muffling – such as a large handkerchief that covers the majority of the drumhead – in order to balance the two toms during the second movement.

Although the score calls for only three instruments to be used, an argument could be made to use *different* large toms in each movement given their contrasting musical functions. According to Martyniciow, simple instrumentation is often a feature of his percussion works, but he “is open to suggestions” from performers. Furthermore, he was also inspired by Indian and Oriental percussion music, which led to his inclusion of the hand-and-finger-played sounds.⁷⁸ Knowing this was a stylistic and timbral inspiration for this section of the work may justify the use of an instrument more suited for hand percussion.

⁷⁷ Ibid.

⁷⁸ Nicolas Martyniciow, email interview with Joseph Moscheck, January 21, 2020.

3.2.4 Instrumental Setup

In regard to the instrumental setup, I recommend placing the instruments very close together, with the toms to the right side of the snare drum in a triangular configuration (*Figure 3.20*).⁷⁹



Figure 3.20; Overhead view of a three-movement setup; the triangle setup is slightly “opened” to facilitate the hand drumming in mvt. II

Due to the quick interplay between the toms, as well as the absence of the snare drum between mm. 97-140 of the second movement, I suggest placing the toms next to one another on the same

⁷⁹ For the purposes of this monograph, the recommended physical layout of instruments favours a right-handed performer, despite the fact that I am naturally left-hand dominant. If a performer chooses to orient their set-up to favour their left hand, then my suggestions can simply be reversed. For the ease and clarity of my discussion, I will use the terms *right-handed* and *left-handed* as they correspond to this particular physical layout.

side of the snare drum to avoid awkward leaps over the snare drum.⁸⁰ Likewise, I find it helpful that the large tom is positioned slightly further away from the snare drum, which gives the setup an *open* triangular-shape. This gives performers more room to position themselves during this section and keeps the snare drum from encroaching on their motion. It is also important to consider the angle and vertical path of the stick when playing the *cross sticks* (S4) in the first movement, because this is also when performers have to play the ostinato from *Figure 19* on the small tom. As such, they should place the small tom in a location that will allow for the comfortable execution of both the *cross stick* and the right-hand ostinato without the risk of interference between the two voices. One way to avoid such interference is to set up the small tom at a slightly lower height than the snare drum; this effectively “hides” the rim of the small tom from the path of the stick playing the *cross stick*. Similarly, performers may also choose to have the small tom set up slightly higher than the low tom (*Figures 3.21a* and *3.21b*). This may make it easier to perform the hand-played *rim shots* (H2) on the small tom by providing additional vertical clearance between the rim of the small tom and the large tom .

⁸⁰ The recommendations for the setup will be in regard to a complete three-movement performance of *Impressions*. If only one movement is to be performed, the drums could be positioned differently, as this movement features the large tom sparingly, and without interplay between this instrument and the small tom.



Figure 3.21a; Terraced drum heights; the slightly uneven heights make the execution of the *cross sticks* (S4) and hand-played *rim shots* (H2) easier

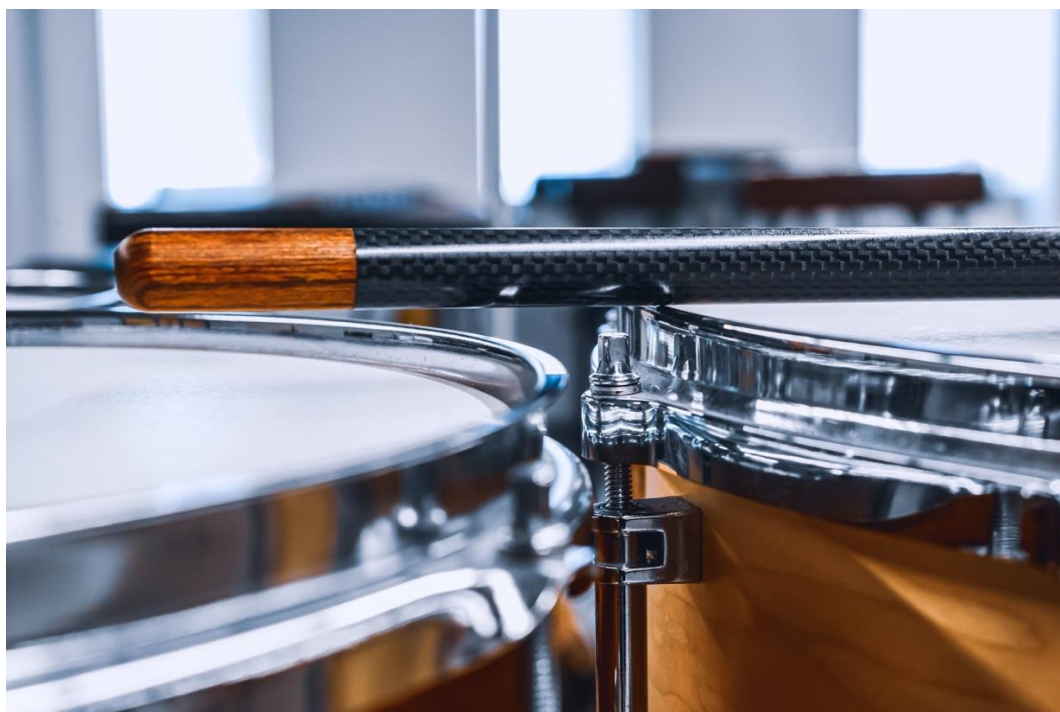


Figure 3.21b; Close-up view of the height difference between the snare drum and the high tom; the stick resting on the snare drum rim is used as a reference point

3.3 Drumstick and Brush Recommendations

Drumstick and brush choice are as important as instrument choice in generating significant changes in articulations. I recommend using a drumstick that is medium in weight and has a round bead/tip. A round bead allows for greater ease in changing between articulation and density of sound when switching back-and-forth between *open rolls* and *buzz rolls*. A larger, acorn-tipped bead can make playing delicate passages difficult, while a stick with a very small bead (that is often used for orchestral works like *Scheherazade* by Nikolai Rimsky-Korsakov or *Lieutenant Kijé Suite* by Sergei Prokofiev) will make performance of the louder sections of *Impressions* very challenging.



Figure 3.22; three different drumstick beads/tips: an acorn-shaped tip (top), a small tip (middle), and a round tip (bottom)

I also recommend using a drumstick that bounces extremely well. A stick with a longer taper may be easier to use than a front-heavy stick like many rudimental models tend to be. I have found the Freer Hybrid drumstick particularly comfortable to use. It features a carbon-fiber shaft that has been fused with a wooden butt-end and shoulder/tip. This particular drumstick is exceptionally lightweight due to the hollow carbon-fiber shaft but with the physical size and feel of a medium stick. As a result, this type of stick rebounds exceptionally well, which makes the most physically demanding sections of *Impressions* significantly less fatiguing.

The extended brushwork techniques in the second and third movements also present unique challenges. Referring to the “List of Instruments and Symbols”, the *buzz rolls* (B2) require a particular flexibility from the bristles. Since bristles need to flex and strike the

drumhead several times, it is crucial for performers to seek out a brush or brushes that react at rates that fit the necessary musical contexts.

Performers may also experiment with using two different types of brushes for different sections of the second and third movements. For the second movement, performers should use a brush that sounds best when using the brushes in a traditional “swishing” manner with the *one-handed rolls* and *brush slides* (B3 and B4), but also one that flexes quickly when playing the *buzz rolls* (B2). As such, brushes with firm metal bristles are useful. Conversely, the manner in which the brushes are used in the third movement is focused primarily around the *buzz roll* timbre and feature very few *normal strokes* (B1) and *one-handed rolls* and *slides*. Here, brushes with very flexible and loose bristles are most useful. For this, I suggest using a non-retractable nylon brush (*Figure 3.23*).



Figure 3.23; A retractable metallic brush (top) and non-retractable nylon brush (bottom)

This synthetic nylon material is more flexible and significantly less rigid than metallic bristles, which results in a slower flexing action. In turn, this can allow performers to physically relax when playing the *one-handed buzz rolls*. I also find it advantageous to use a brush that reacts quickly when playing the regular *buzz rolls* (Figure 3.10) and one that reacts more slowly when performing the sixteenth-notes (Figure 3.11 and Figure 3.20). [This will help make the execution of this timbres more comfortable for performers, while also providing timbral contrast](#) (Video 3.4).⁸¹

It is worth noting that Martyniciow gives a tempo *suggestion* in the third movement as opposed to a *definite* tempo marking when the sixteenth-note brush *buzz roll* ostinato (B2) is featured (Figure 3.24).

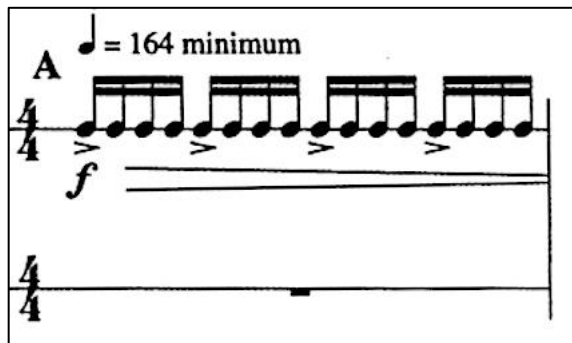


Figure 3.24; mvt. III, m. 20

Since the recommended synthetic/nylon brushes flex at a slower rate than metallic brushes, performing this passage at the 164 beats per minute minimum is easiest. Metallic brushes have a faster flexing action, which results from their increased rigidity. Since performers are given

⁸¹ Joseph Moscheck, “Video 3.4 – Brush Comparison,” YouTube video, 1:19, October 20, 2020, <https://youtu.be/crXiJheaVdk>.

licence to perform this section faster than 164 bpm, using a firm metallic brush may facilitate performance at these faster tempos.

Chapter 4: Analysis of Movement I

Chapters 4, 5, and 6 feature a movement-by-movement analysis of *Impressions* from notational, timbral, instrumental, thematic, and technical perspectives. The analysis also examines aspects such as form, thematic development, and musical style. Proposed technical and expressive recommendations are informed by literature review, communication with the composer, and my own personal preferences and insights.

The first movement of *Impressions* is through-composed in five distinct sections (ABCDE) as seen in the diagram below (*Figure 4.1*). Each large section can be further divided into smaller subsections.




<u>Section</u>	<u>Measures</u>	<u>Subsections</u>	<u>Tempi</u>
A	mm. 1-41	a: mm. 1-24 b: mm. 25-36 c/transition: mm. 37-41	a: 72 bpm b: 72 bpm c/transition: accel. into B
B	mm. 42-77	a: mm. 42-59 b: mm. 60-73 c/transition: mm. 74-77	a: 162 bpm, metric modulation into... b: 270 bpm =  , <i>molto rall.</i> into... c: 183 bpm
C	mm. 78-116	a: mm. 78-100 b: 101-110 c/transition: mm. 111-116	a: 183 bpm b: 162 bpm; <i>meno mosso</i> c: 270 bpm =  ; <i>meno mosso</i>
D	mm. 117-158	a: mm. 117-134 b: mm. 135-143 c: mm. 144-155 codetta: mm. 156-158	a: 162 bpm b: 162 bpm c: 152 bpm; <i>meno mosso</i> codetta: 162 bpm
E	mm. 159-210	a: mm. 159-184 b: mm. 185-210	a: 184 bpm, <i>molto allarg.</i> into... b: 88 bpm = 

Figure 4.1; form of mvt. I

4.1 A Section

Martyniciow begins *Impressions* with a verbatim quotation of the snare drum part from Maurice Ravel's *Bolero* (Figure 4.2). *Bolero* features a two-measure pattern that repeats until the final two measures of the entire work along with a steady *crescendo* from *pianissimo* to *fortissimo* throughout.⁸² *Impressions*, likewise, features a similar *crescendo* from *pianissimo* to *forte* throughout the first twenty-four measures. Furthermore, this movement begins with a tempo marking of 72 bpm, which is consistent with most recently printed editions of *Bolero*.⁸³

⁸² Maurice Ravel, *Bolero* (Paris: A. Durand, 1929).

⁸³ Arbie Orenstein, *A Ravel Reader: Correspondence, Articles, Interviews* (New York: Columbia University Press, 1990), 541.

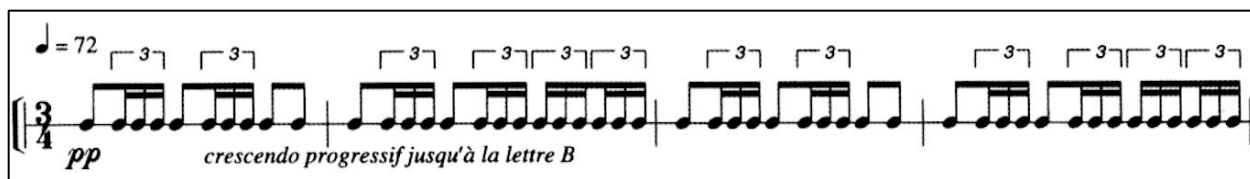


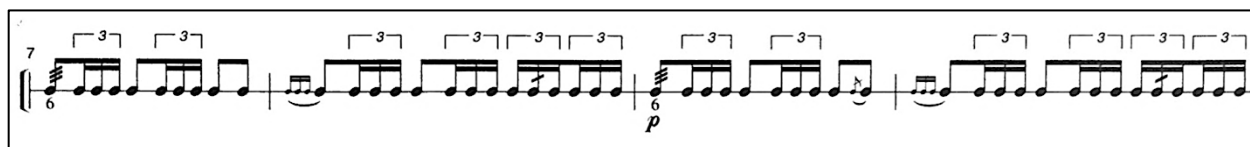
Figure 4.2; mvt. I, mm. 1-4

Historically, there is disagreement about what the actual tempo of *Bolero* should be. Despite this disagreement, American musicologist Arbie Orenstein noted that it was Ravel's intention that a strict tempo be perfectly maintained from beginning to end. "The effect that he desired above all was precisely this almost hallucinatory insistence of an immutable tempo."⁸⁴ This insistence of strict pulse was inspired by Ravel's fascination with modern factories and industry of the day.

I love going over factories and seeing vast machinery at work. It is awe-inspiring and great. It was a factory which inspired my *Bolero*. I would like it always to be played with a vast factory in the background.⁸⁵

Based on this, I strongly recommend that performers maintain a metronomic strictness with the quarter-note pulse and avoid any fluctuations whatsoever as the passage *crescendos* and becomes increasingly ornamented. Doing so evokes a mechanistic feel of Ravel's *Bolero* that I believe is stylistically and aesthetically appropriate.

After this four-measure quotation, the *Bolero* theme is gradually embellished using rudimental and orchestral elements such as *double-strokes*, *open rolls* (described as S7 in Chapter 3), and *four-note ruffs*. An example of some of the initial embellishments on the *Bolero* theme can be seen below (Figure 4.3).



⁸⁴ Ibid, 540.

⁸⁵ Ibid, 490.

Figure 4.3; mvt. I, mm. 7-10

Throughout *Impressions*, orchestral passages are often subjected to rudimental transformations and ornamentations, and vice-versa. Percussionist Ian Rosenbaum, a founding member of Sandbox Percussion and a judge at the 2019 Modern Snare Drum Competition characterized it similarly:

[Nicolas Martynciow] takes a well-known snare drum part – *Bolero* – and then subjects it to all manner of interesting transformations. Martynciow takes those transformations and then allows himself to organically spin off in all kinds of different and interesting directions. He sketches out a journey that the performer can take the listener on.⁸⁶

This initial stylistic juxtaposition in the introduction foreshadows much of what is to come throughout the rest of *Impressions*. The embellishments and grace note ornamentations in this introduction steadily increase as the dynamic increases, and as such, the introduction becomes steadily more busy and virtuosic before dissipating into the second subsection of the introduction at m. 25. This can be seen below (Figure 4.4).

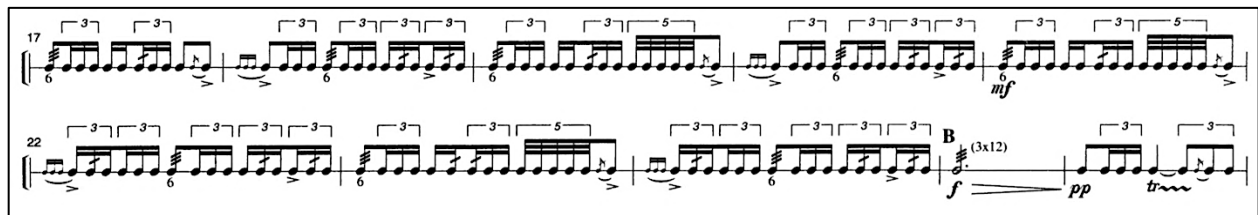


Figure 4.4; mvt. I, mm. 17-26

The variations on the *Bolero* theme are a striking musical and aesthetic contrast to Ravel's original work. As described by Orenstein,

There are no contrasts [in *Bolero*], and there is practically no invention except the plan and the manner of execution...The themes are altogether impersonal...and the orchestral writing is simple and straightforward, without the slightest attempt at virtuosity.”⁸⁷

⁸⁶ Ian Rosenbaum, email interview with Joseph Moscheck, October 17, 2019.

⁸⁷ Orenstein, 477-478.

A clear musical invention is presented in Martynciow's embellishments on the *Bolero* theme, all while paying homage to this significant musical work.

While the first embellishments of the *Bolero* are characteristically rudimental at m. 5 with the *six-stroke roll*, *four-stroke ruffs* are featured beginning on the downbeat of m. 8, which are characteristically orchestral (*Figure 4.3*). The *four-stroke ruffs* must be phrased very close to the beat, while also clearly articulated. When time-keeping is of the utmost importance, performing *four-stroke ruffs* like these are often a challenge to performers. This is why orchestral excerpts like Prokofiev's *Lieutenant Kiji Suite* and Rimsky-Korsakov's *Scheherazade* are regularly included in orchestral auditions. A common approach to performing *four-stroke ruffs* is to employ a sticking that utilizes a double-stroke within the three grace notes (*Figure 4.5*), as opposed to playing them hand-to-hand (*Figure 4.6*).

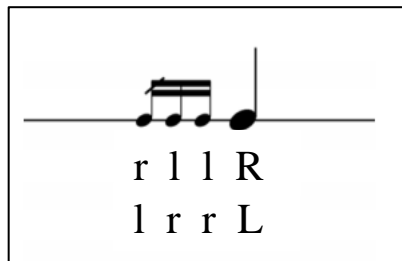


Figure 4.5; four-stroke ruff using a double-stroke

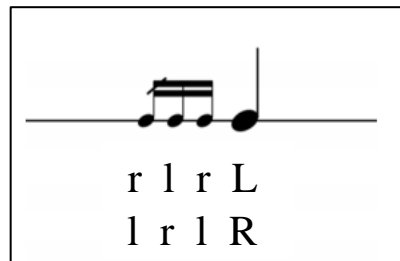


Figure 4.6; four-stroke ruff using hand-to-hand sticking

The former approach is a common way to avoid a delay of the placement of the main stroke, which is often a result of approaching the grace notes using the latter approach.⁸⁸ It is also common performance practice for percussionists to phrase rudimental *ruffs* open and rhythmically and orchestral *ruffs* closed and tighter to the main note.⁸⁹ As such, performers must

⁸⁸ James Blades, *Orchestral Percussion Technique* (London: Oxford University Press, 1961), 11-13.

⁸⁹ William Bruce Salyers, "Nexus Portfolio for Snare Drum: Performance practice and historical perspective" (DMA dissertation, University of Memphis, 2011), 48.

ensure that the dynamic shading and articulation they employ throughout this entire introductory section is stylistically informed. The *double-strokes* and *roll* are rudimental and are deserving of a full tone and impeccable rhythmic placement. Conversely, the grace note figures – the *four-stroke ruffs* that precede many downbeats and the *flams* that often precede the “and” of beat three – should have a lighter tone quality and must be tighter to the main notes to which they are attached. This is also necessary to ensure that these figures do not disrupt the pulse and rhythmic flow of this passage.⁹⁰ [The stylistic duality of this introduction requires an enormous amount of technical control and musicality](#) (Video 4.1).⁹¹

The second part of this introduction begins at m. 25 with a long *open roll* which serves as an interruption to the *Bolero* theme. The material from mm. 26-36 uses fragments of the original theme, while also introducing new timbres such as the *buzz roll* (S5), single *buzz strokes* (S6), and using the rim of the drum as a playing surface (S2). The steady *crescendo* also ends here, and hairpin dynamics help to contrast these fragments, which create more rapid tension and release. Additionally, the composer introduces *five-stroke ruffs*, which are commonly played as alternated *double strokes* before a main stroke. As was the case previously with the *four-stroke ruffs*, performers must ensure that this ornament does not merely sound like a short *open roll* nor identical to the thirty-second-note figures in this subsection. Since these *five-stroke ruffs* lead to downbeats within complex passages (Figure 4.7), they must be played closed and very tight to the beat in order to maintain strict time-keeping.

⁹⁰ Bailey, 121.

⁹¹ Joseph Moscheck, “Video 4.1 – mvt. I introduction demonstration,” YouTube video, 1:08, October 20, 2020, <https://youtu.be/MEFNwRNPkw>.



Figure 4.7; mvt. I, mm. 35-36

4.2 B Section

Following this phrase is a five-measure transition from mm. 37-41. This transition dramatically increases the tempo with an *accelerando* to 162 bpm. Beginning at m. 42, completely new thematic material is introduced which signals an entirely new section of this movement. This thirty-six measure **B** section begins as a fast, sixteenth-note driven march. As such, the character here is much more overtly rudimental/American, with subtle orchestral/French interjections, such as the quintuplet at m. 50, which briefly interrupts the steady sixteenth-note texture.⁹² Measures 42-56 feature terraced dynamics, fast successions of

⁹² Joseph Tompkins, "A Comparison of French and American Rudimental Drumming Styles," *Percussive Notes* 49, no. 5 (2011): 69.

flams, timbral variation by means of playing on the rim, and the introduction of *tenuto* markings (Figure 4.8).⁹³

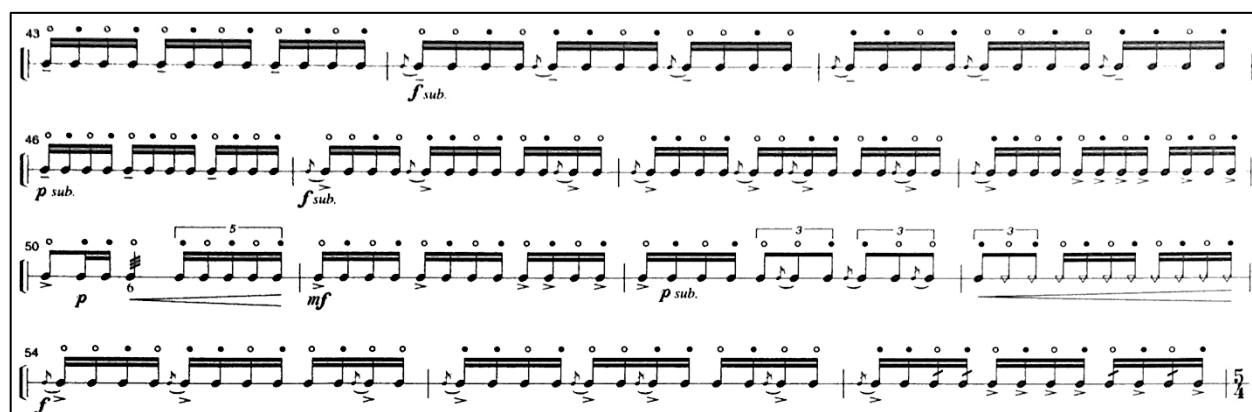


Figure 4.8; mvt. I, mm. 43-56

The *tenuto* markings present an interesting articulation challenge to performers. The composer is asking for an elongated downbeat in the context of this fast sixteenth-note-driven march. Once again, strict time-keeping is a crucial aspect of this passage, and any sort of fluctuations in the spacing of the sixteenth-notes would weaken the mechanistic cohesion with the introduction. Some pedagogues suggest treating *tenuto* markings like small accents. Colby Kuzontkoski suggests that performers strike the drum slightly louder, but with a relaxed grip in order to lengthen the decay of a note.⁹⁴ Similarly, Elden “Buster” Bailey considers this articulation marking a signal to a “lesser accent”.⁹⁵ Nevertheless, the ability to create a lengthier sound from an instrument with a characteristically dry tone is a challenge in itself. Bailey states,

⁹³ Measure 42 is the last measure on the previous page. It is identical to m. 43, except with a forte-piano dynamic on the downbeat.

⁹⁴ Colby Kuzontkoski, “The Percussion Techniques Style Guide – Connecting the arranger, coach and performer,” *Percussive Notes* 47, no. 6 (2009): 38.

⁹⁵ Bailey, 17.

The snare drum, by nature, is a staccato instrument, and perhaps the greatest challenge to a player is to create a *legato* feeling in a phrase — to give this inherently “cold”, “percussive” instrument warmth.⁹⁶

Another way of creating a longer-sounding note is to play on an area of the drum that is typically avoided; off-centre and away from the snares. The centre of the drum head is a nodal point and playing on this point of the head generates the driest and most articulate sound available.

Conversely, performing off-centre allows for higher overtones to resonate, which creates a “ringier” sound.⁹⁷ Likewise, playing directly over the snare wires (which are in contact with the resonant head) produces the clearest and driest snare response, while playing away from this area results in a slower, less-focused response.⁹⁸

Performers can also take advantage of the *flams* in mm. 44-45 to exaggerate the *tenuto* markings even more. It is common performance practice for *flams* to be played more open – that is, with a slightly longer space between the grace note and the main note – in rudimental contexts than in orchestral ones.⁹⁹ The openness of the *flams* in these two measures can be exaggerated to create an even longer-sounding note. This concept was extrapolated from a similar idea that Joseph Petrasek described in exaggerating a *tenuto* marking with a grace note in the xylophone excerpt from Oliver Messiaen’s *Oiseaux Exotiques* (1956).¹⁰⁰ [By combining all of these variables](#) – using a relaxed stroke to play small accents featuring wide *flams* off-centre and away

⁹⁶ Ibid, 17.

⁹⁷ Adams, 58.

⁹⁸ Cook, 45.

⁹⁹ Forsthoff, 56.

¹⁰⁰ Petrasek, 27.

from the snares – performers can create noticeable and musical contrasts in the tone colour and articulation for this passage (*Video 4.2*).¹⁰¹

As this sixteenth-note march progresses, performers should return to a more articulate beating spot at m. 47 in order to contrast the *tenuto* articulations from the previous four measures with the accents that are now present. Throughout this section from mm. 42-69, sticking patterns are included. These stickings are represented as small circles above the notes; an open/hollow circle represents the right-hand, while a filled-in black circle represents the left-hand (*Figure 4.9*).

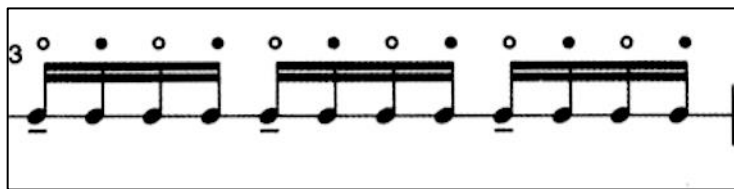


Figure 4.9; mvt. I, m. 43

The inclusion of stickings is not uncommon in rudimental snare drum repertoire. This is largely due to the fact that this repertoire is largely constructed using *rudiments* (hence the term), which are standardized groupings of patterns and their stickings that are often used pedagogically for the orderly development of physical control, coordination, endurance, and to influence phrasing.¹⁰² Adherence to a specific sticking in rudimental music is also a carryover from military and marching band traditions in which several drummers would perform in unison, and would match their stickings similarly to how a string section uses the same bowing patterns in an orchestra in order to match phrasing and articulation. Nevertheless, the stickings that

¹⁰¹ Joseph Moscheck, “Video 4.2 – mvt. I tenuto articulations,” YouTube video, 0:58, October 20, 2020, <https://youtu.be/xu1AL3RiTGQ>.

¹⁰² Jay Wanamaker, “Feature: The Rudiments – PAS International Drum Rudiments,” *Percussive Notes* 26, no. 4 (1988): 6.

Martynciow includes in this section suggest a particular phrase to ease physical mechanics through this section.

Another challenging feature of this section are the *double-strokes* in m. 56 with regard to the tempo marking of 162 bpm. The execution of *double strokes* at this tempo is tremendously difficult. It is uncommon to encounter *double-stroke* sixteenth-notes at such a tempo. As a means of comparison, the tempo marking for *Tornado* by Mitch Markovich – which is a famous and notoriously difficult rudimental work that features *open-rolls* and *double strokes* in a similar rhythmic way – is 130 bpm.¹⁰³ Although performers only need to execute four *double-strokes* in this bar (two of which are consecutive), this is still an extremely fast tempo to encounter such strokes. I argue that *double-strokes* played at this speed are virtually indistinguishable from *buzz strokes*; they are so close together that they lose their rhythmic integrity. Depending on the performer's technical facility, a slower tempo throughout the **B** section may be the result.

The sixteenth-note driven march is then subjected to meter and pulse changes in mm. 57-59, which culminates with a metric modulation at m. 60. The $\frac{3}{4}$, sixteenth-note march is transformed into a sixteenth-note driven transition in compound meters. To my ear, this sounds reminiscent of solos by jazz drummers such as Buddy Rich or Joe Morello, which would foreshadow the jazz characteristics and stylings that will be discussed in the second movement analysis.

The transition at mm. 57-59 and the subsequent metric modulation pose a clever and complex rhythmic challenge to performers (*Figure 4.10*).



¹⁰³ Jason Kihle, "Solo Snare Drum Repertoire: A Survey of the Literature," *Percussive Notes* 55, no. 3 (2017): 58.

Figure 4.10; mvt. I, mm. 57-59

Quintuplets are featured in consecutive bars of $\frac{5}{4}$, $\frac{4}{4}$, and $\frac{3}{4}$. It is important to note that the accent pattern does not match with the quarter-note pulse in m. 58 and m. 59, as Martyniciow instead chose to group the notes into smaller groupings that correspond with their accent patterns. Despite their beaming and grouping, these rhythms remain sixteenth-note quintuplets in all three measures. The accents themselves, however, create an illusion of an accelerando as the groupings themselves become smaller in each measure.¹⁰⁴ The accent rate in m. 59 becomes the new pulse in m. 60 (Figure 4.11).



Figure 4.11; mvt. I, mm. 60-61

The new pulse of 270 bpm is denoted as the pulse for the dotted-eighth-note. In the score, the metric equation that precedes the tempo marking states that the sixteenth-note of the previous measure remains the sixteenth-note in this subsequent passage, which is unclear, vague, and mathematically incorrect.¹⁰⁵ Bob Becker, a performer and pedagogue perhaps most well-known for being a founding member of Nexus, described the mathematics of metric modulations in his book *Rudimental Arithmetic* (2008). Becker submits that one way of notating a metric modulation is to simply indicate “the relationship between the principal beats of the old and new

¹⁰⁴ Arthur Weisberg, *Performing Twentieth-Century Music: A Handbook for Conductors and Instrumentalists* (New Haven: Yale University Press, 1993), 51.

¹⁰⁵ If this were the case, the tempo would remain the same.

tempi with a note value equation.”¹⁰⁶ Becker states that because there are two numeric tempos on either side of a metric modulation, a formula can be created that relates the two *tempi*.

Because a note value from the first tempo is being made equivalent to a note value in the second tempo, these values are sometimes referred to as *pivots*. The following formula allows the calculation of the tempo before or after a metric modulation by relating the two tempi t_1 and t_2 with the number of pivot note values p_1 and p_2 in the two measures.¹⁰⁷

$$\frac{t_2}{t_1} = \frac{p_1}{p_2}$$

The variables from Becker’s method for this particular metric modulation are listed below.

$$t_1 = 162$$

$$t_2 = 270$$

$$p_1 = 5$$

$$p_2 = 3$$

The tempo markings (t_1 and t_2) are given to us in the score. The *pivot* numbers correspond with the number of sixteenth-notes-per-beat from the first tempo (p_1) that are contained within one beat in the second (p_2) tempo. In this case, the equation balances, which means that the tempo markings are mathematically correct.

$$\frac{270}{162} = \frac{5}{3}$$

Hypothetically, if the tempo of the phrase beginning in m. 60 were unknown, we could use this equation using the other three variables to solve for the fourth, as detailed below:

¹⁰⁶ Becker, 10.

¹⁰⁷ Ibid, 10

$$\frac{t_2}{162} = \frac{5}{3}$$

thus,

$$(162 \times 5) \div 3 = 270 = t_2$$

From this we can see that the tempo marking of 270 (to the dotted eighth-note) is correct. The equation itself, however, is incorrect. The given metric equation – that is, sixteenth-note equals sixteenth-note – would create the following new *tempo*:

$$\frac{t_2}{162} = \frac{4}{3}$$

thus,

$$(162 \times 4) \div 3 = 216 = t_2$$

From this equation, going from a measure of $\frac{3}{4}$ to $\frac{9}{16}$ in which the sixteenth-note remained constant would produce a dotted eighth-note pulse of 216. Thus, what we can conclude mathematically is that the written tempo of 270 at m. 60 is correct, but the metric equation in the score is incorrect.¹⁰⁸ In actuality, the *pivot* figures themselves are based on the numbers of notes per beat. The first *pivot* ($p_1 = 5$) is based on sixteenth-note quintuplets which feature five of these notes per one quarter-note in m. 59. The second *pivot* ($p_2 = 3$) is based on there being three sixteenth-notes per beat, which is now the dotted eighth-note. Thus, the equation should read that the sixteenth-note quintuplet equals the new sixteenth-note. This could be depicted as such:

¹⁰⁸ On the score, there is a small “5” that appears below the right-side of the equation. The spacing of this number below the equation is perplexing, and it does not appear to be obviously attached to the equation itself. If, perhaps, the editors included this “5” to correspond with the sixteenth-note quintuplets from m. 59, then it should appear on the left-side of the equation.

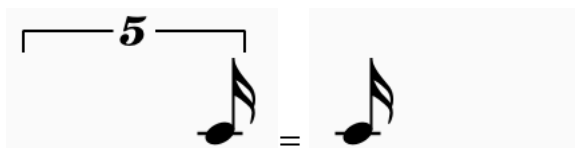


Figure 4.12; suggested metric modulation re-edit at m. 60

Knowing this minor flaw, as well as Becker's equation, can be extremely beneficial for performers. First, the ratio depicted above (*Figure 4.12*) removes all ambiguity and is mathematically sound. Second, knowing the true relationship between the notes that precede and follow this metric modulation allows performers to navigate this section of music regardless of what initial performance tempo is selected.¹⁰⁹ For example, if they choose to perform the **B** section at a slower tempo as previously suggested, Becker's formula would determine the new tempo after the metric modulation. Hypothetically, if a tempo of 150 bpm is chosen as the tempo for the **B** section, we can determine the following:

$$\frac{t_2}{150} = \frac{5}{3}$$

thus,

$$(150 \times 5) \div 3 = 250 = t_2$$

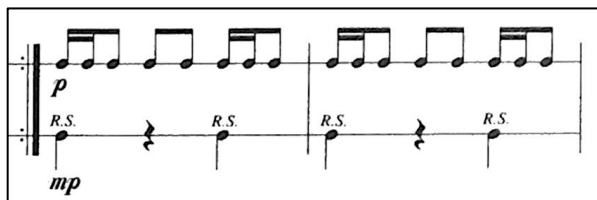
As a result, taking the tempo at m. 42 down by 12 bpm results in the tempo at m. 60 being lowered by 20 bpm. Knowing these tempo relationships can be an extremely helpful practice and performance tool for performers, as they will know exactly what the new tempo marking will be and can set a metronome accordingly for these two subsections.¹¹⁰

¹⁰⁹ Weisberg, 54.

¹¹⁰ This tempo modulation and my suggestion was not discussed with the composer prior to the submission of this monograph.

4.3 C Section

Following a brief transition from mm. 74-77, new thematic material is introduced at m. 78. This section features the first of four unique ostinato patterns that subsequently appear in movements two and three. The ostinato in this case is a one-measure pattern played on the small tom with drumsticks. Once this ostinato is established, performers are tasked with playing an independent “melody” in their other hand on the snare drum using *cross sticks* (S4) and *normal strokes* (S1), creating polyphony between the two voices (*Figure 4.13*).



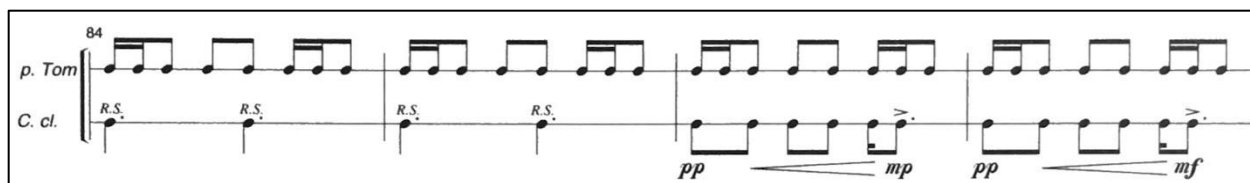


Figure 4.13; mvt. I, mm. 82-87

The character and style also change drastically in this section. Both the **A** and **B** sections were influenced by orchestral and rudimental snare drum repertoire while this section reflects jazz drumset performance practice. The ostinato pattern on the small tom plays a role similar to that of a fast ride cymbal pattern, while the other hand plays melodic interjections with this repetitive pattern remaining constant. The timbral choice of the *cross sticks* are also a sound that is commonly used by jazz drummers in similar fashion. Martyniciow is a multi-faceted percussionist adept at orchestral performance as well as being greatly influenced by popular music styles, which would explain such a radical stylistic and textural shift in this section.¹¹¹

I am always very influenced by my experiences as a drummer but also by my favorite composers Stravinsky and Bartok (among others), and also the jazzmen: Miles, Coltrane, Weather Report for example...but all music fascinates me.¹¹²

With a tempo marking of 183 bpm throughout most of this section, a significant amount of physical control, coordination, and stamina is required – particularly with the ostinato. This fast and relentless ostinato is extremely technically challenging. While performers can utilize the springiness of the edge of a highly tuned drumhead (as described in Chapter 3), their greatest asset is their grip. It will benefit performers to remain as relaxed as possible in order to avoid muscle fatigue and playing the ostinato too loudly. The ostinato begins at *mezzo-forte* before fading underneath the texture to become a rhythmic underpinning that should be quieter than the

¹¹¹ “Nicolas Martyniciow – His Interview.” Orchestre de Paris, accessed May 11, 2019, http://www.orchestredeparis.com/fr/orchestre/interview/nicolas-martyniciow_115.html.

¹¹² Nicolas Martyniciow, email interview with Joseph Moscheck, January 21, 2020.

snare drum melody in the opposite hand. A slight increase in upward pressure from the middle finger will aid performers in generating fast and articulate rebound strokes. This may require a slight shift of the grip and fulcrum point. By incorporating greater middle finger pressure, performers will employ a three-point fulcrum; the stick will be held on the sides of the stick by the thumb and the side of the index finger, and underneath with the middle finger. Using this type of fulcrum spreads out the pressure points between the fingers on the stick and will allow for greater relaxation. With firm, yet, relaxed pressure from these three fingers, the execution of these fast sixteenth-note rhythms is almost identical to the execution of *buzz strokes*. Performers should think of these fast *triple-strokes* as *controlled buzz strokes*. However, rather than generating an indeterminate number of rebounds as one would when playing a buzz, [performers should use this three-point fulcrum to “stop” the stick from rebounding after the third note](#) (Video 4.3).¹¹³ Furthermore, this can be generated using only one wrist stroke, which will help performers to stay in time. Performers will also keep more relaxed if they do not have to extend their arms in reaching for the small tom. As discussed in Chapter 3, thoughtful instrumental setup will help.

Following the ostinato section, *buzz strokes* (S6) between the snare drum and small tom serve as a textural contrast. In addition, the *Bolero* theme is also echoed here in *augmentation* (Figure 4.14).

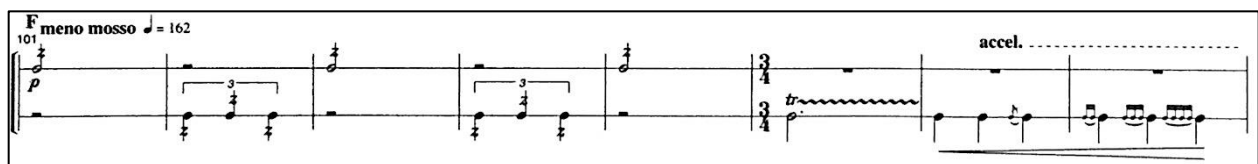


Figure 4.14; mvt. I, mm. 101-108

¹¹³ Joseph Moscheck, “Video 4.3 – mvt. I ostinato technique,” YouTube video, 1:12, October 20, 2020, <https://youtu.be/h38fcSjsJLg>.

Although there is a brief two-measure return to the ostinato following this subtle restatement of the *Bolero* theme, the tempo marking is 184 bpm, which is 1 bpm faster than the beginning of the **C** section. There is a final transition from mm. 111-116 (*Figure 4.15*). The rhythms in mm. 112-115 require more definition than the ostinato pattern. Employing an alternated sticking on the triplets make the execution of the hairpin dynamics much simpler instead of playing triple strokes. The **C** section ends with a fermata.

The musical score for Figure 4.15, mvt. I, mm. 111-116, is written for piano in 3/8 time. It begins with a tempo marking of "meno mosso" and a metronome indication of 270. The score consists of a series of triplets in the right hand, with dynamics ranging from piano (p) to mezzo-forte (mf). The score concludes with a fermata and a trill in the right hand.

Figure 4.15; mvt. I, mm. 111-116

4.4 D Section

The **D** section immediately contrasts itself from the **C** section by drastically changing the stylistic use of the small tom. The first five measures of this section (mm. 117-121) feature a syncopated timbale-like phrase that employs the use of *rim shots*, which gives this passage an Afro-Cuban character (Figure 4.16).

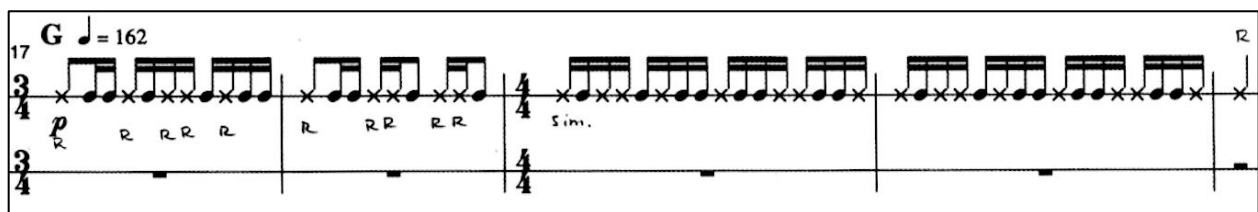


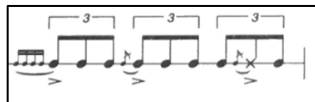
Figure 4.16; mvt. I, mm. 117-121

This stylistic shift is brief and changes immediately after this phrase to another march-like rudimental character that is rhythmically and dynamically similar to the B section. Martyniciow uses *open-rolls* with interjections of *buzz rolls*, sudden dynamic shifts, and the only appearance of the low tom in this movement. (Figure 4.17)

Figure 4.17; mvt. I, mm. 123-135

All nine notes that are played on the low tom are also played simultaneously on the snare drum. Martyniow writes that both instruments are to be played with *rim shots*. As explained in Chapter 3.2.3, it is beneficial to have a low tom that has a deep and bass-heavy tone to contrast the bright and articulate sounds of the snare drum and small tom. In my opinion, *rim shots* on floor tom are not particularly useful or pleasant to the ear. With that said, performing *rim shots* may further diminish this bass-heavy tonal characteristic due to the nature of this technique. This may be particularly evident if performed in small, dry performance venues than it may be in larger, reverberant halls. Performers could experiment with this particular timbre if it sounds unbalanced in a given venue.

The interjections of the *buzz rolls* in this section draw a stylistic parallel from the juxtaposed orchestral and rudimental characters in the **A** section. Furthermore, these *buzz rolls* and the hairpin *decrescendos* seemingly interrupt the development of this march-like rudimental character. Eventually these interruptions cease, and this section progresses further in $\frac{3}{4}$ with a triplet-based march (Figure 4.18).



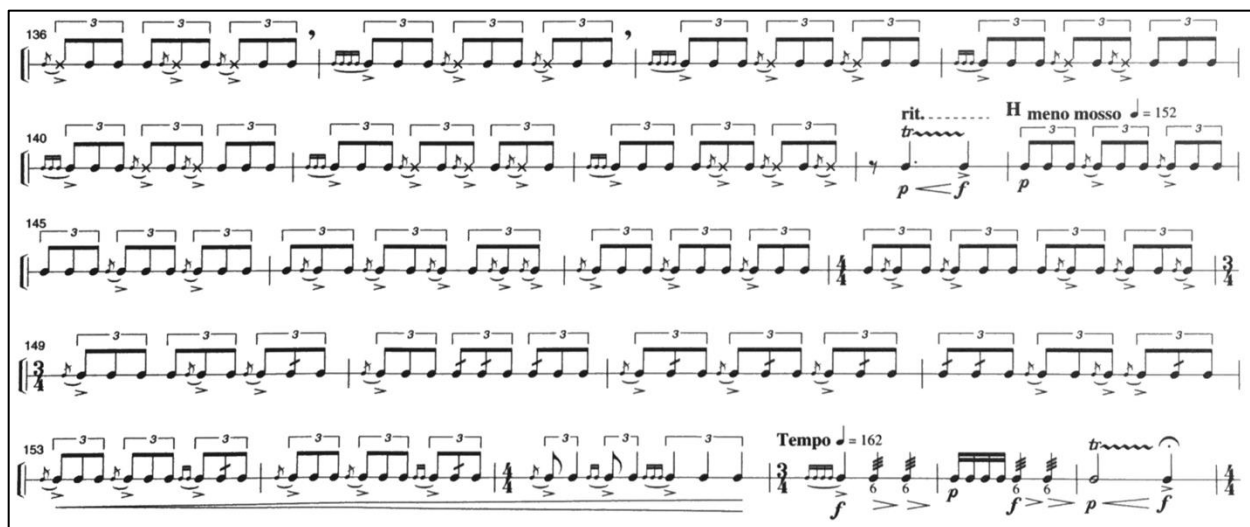


Figure 4.18; mvt. I, mm. 135-158

As was the case in the **A** section, it is important that the *four* and *five-stroke ruffs* throughout this section remain light in order to contrast the *open rolls* and tight to the beat to avoid fluctuations in the time-keeping.

Although the *meno mosso* brings the tempo down slightly, the passage that follows is extremely busy as a result of the dense usage of *flams*. It is recommended that performers remain as relaxed as possible to avoid tension and muscle fatigue in this section.

The thing that will gum up the whole operation (especially when we want to add a little speed or rhythmic complexity to the equation) is muscular tension. If you allow tightness to set in, you'll start to lock up and quickly go from shaping a line and guiding the smooth movements of the sticks, to merely attempting to make the next rhythm.¹¹⁴

Resorting to finger-controlled rebounds and strokes will also help to keep these notes light while also keeping the sticks in constant motion from a very low stick height. As much as possible, [performers should rely on the natural rebound of the sticks in this section](#), so it is highly

¹¹⁴ Bailey, 45.

recommended to maintain a relaxed grip (*Video 4.4*).¹¹⁵ This will also help to produce a more natural tone out of the instrument as the stick itself will be able to vibrate without restriction.¹¹⁶

4.5 E Section

The final page of this movement – the **E** section – again introduces new material. This section begins with a highly-syncopated, multi-meter passage that incorporates *buzz strokes*, *buzz rolls*, use of *tenuto* markings, and sudden dynamic shifts (*Figure 4.19*).

Figure 4.19; mvt. I, mm. 159-181

The style and character of this phrase is rhythmically and texturally unlike any of the previous thematic material. This subsection features the most sudden shifts in meter thus far in this movement, as well as a complete absence of ornamentation. The syncopated character of this

¹¹⁵ Joseph Moscheck, “Video 4.4 – mvt. I *meno mosso* triplets at mm. 144 – 156,” YouTube video, 0:59, October 20, 2020, https://youtu.be/YpAsuF_DUZ8.

¹¹⁶ Bailey, 14.

subsection serves to increase the tension of this movement. A vast majority of the movement prior to this section is written in $\frac{3}{4}$ and features consistent and steady rhythmic groupings. Martyniciow, in turn, contrasts steady pulse and consistent rhythmic groupings with a more disjunct construction. This tension releases briefly in mm. 182-184 with a long *buzz roll* and *molto. allargando* marking before exploding into a spirited and technically demanding finale beginning in m. 185 (Figure 4.20).

Figure 4.20; mvt. I, mm. 182-210 (end)

Once again, however, the metric modulation at m. 186 is vague for much of the same reason that the metric modulation in the **B** section was. The “sixteenth-note equals sixteenth-note” equation is not accurate. Additionally, a tempo marking for a dotted-quarter note pulse does not lend itself mathematically to a time signature marking of $\frac{9}{16}$, as a dotted-quarter note is equal in value to six sixteenth-notes. What Martyniciow likely intends in this passage is for the notes going from m. 185 into m. 186 to be evenly spaced. The “sixteenth-note equals sixteenth-note equation” is inaccurate here because the notes in m. 185 are not true sixteenth-notes; they are sixteenth-note triplets. The equation would be accurate if the note head on the left side of the equation was

beamed as a triplet.¹¹⁷ This conundrum could have been avoided if this passage was re-edited using a consistent meter and tempo marking in the following way (*Figure 4.21*).

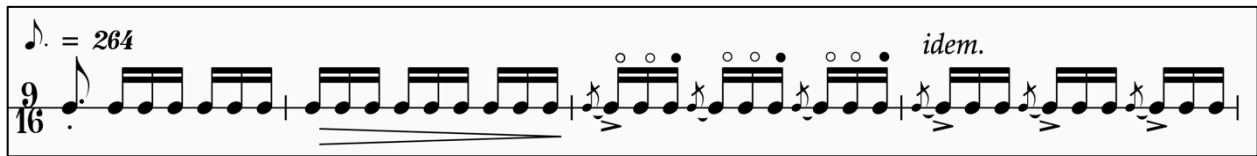


Figure 4.21; a rewriting of mm. 185-187

The original tempo marking of 88 (to the dotted quarter-note) is straightforward in a bar of $\frac{6}{8}$, but it would be most helpful to have a consistent metronome setting that will aid a performer's practice and subsequent navigation throughout this subsection. Since a dotted quarter-note is equal in value to three eighth-notes, simply multiplying this tempo by a factor of 3 gives the pulse of each subsequent grouping of three notes. By rewriting this entire passage in $\frac{9}{16}$ and feeling the pulse as the dotted eighth-note, the metric modulation can be avoided altogether, and one tempo marking can be used and felt throughout. Although this adds an extra measure of music by dividing up m. 185 in two, proper execution of this passage will sound identical to an audience. While this passage also could have been written in $\frac{9}{8}$ – which would allow for the original tempo marking to be used – this would involve beaming every grouping of three notes as triplets, which would objectively look more complex on the page.

This phrase at mm. 186-197 is also significant since it marks the return of the *Bolero* theme. The accents in these measures feature a return to this theme in augmentation. Similarly, the *buzz strokes* from mm. 198-210 continue this theme until the final *buzz roll* and its *fermata*.

¹¹⁷ Similar to the metric modulation earlier in this movement, a small “3” appears below the right-side of the equation. The spacing of this number below the equation is even more disconnected than it was before, however.

In summary, this movement began with a verbatim quotation of Ravel's original snare drum part, subjected it to ornamental and rudimental manipulations, and then took performers and listeners on a dense but stylistically diverse development before returning to this theme in one last showcase of technical prowess and stamina.

Chapter 5: Analysis of Movement II

The second movement of *Impressions* is in small ternary form (ABA'). A diagram of the form can be seen below (*Figure 5.1*). The use of a more conventional musical form is a stark contrast from the through-composed nature of the first movement. The three main sections are separated by *fermatas* at the ends of the **A** and **B** sections. Each large section can be further subdivided into smaller subsections.

<u>Section</u>	<u>Measures</u>	<u>Subsections</u>	<u>Tempi</u>
A	mm. 1-45	a: mm. 1-20 b: mm. 21-37 c: mm. 38-45	72 bpm throughout; <i>ritardando</i> into <i>fermata</i> at m. 45
B	mm. 46-140	Introduction: mm. 46-51 a: mm. 52-67 b: mm. 68-94 c: mm. 95-102 d: pickup to mm. 103-140	a: 66 = ♩ , 196 bpm, <i>ritardando</i> into b subsection b: 144 bpm c: 144 bpm d: 152 bpm; <i>accelerando</i> and <i>ritardando</i> from mm. 133-140
A'	mm. 141-163	No subsections	72 bpm; <i>ritardando</i> in last two measures

Figure 5.1; form of mvt. II

5.1 A Section

Stylistically, the **A** section of the second movement is greatly inspired by jazz icon and pioneering bebop drummer Max Roach.¹¹⁸ Specifically, this section closely resembles and seemingly pays tribute to Roach's *The Drum Also Waltzes*, which – as the title implies – is a medium waltz that begins with fairly simple and straightforward theme and variations on the drumset (Figure 5.2).¹¹⁹

The image shows a musical score for a drumset piece, measures 1-18. The score is written on a single staff with a key signature of one flat (Bb) and a time signature of 3/4. The tempo is marked as 180. The score is divided into four systems, with measures 1, 6, 10, and 15 marked at the beginning of each system. The notation includes various rhythmic patterns, including triplets and sixteenth notes, and a melodic line with eighth and sixteenth notes. The score is transcribed by Wei-hua Zhang.

Figure 5.2; Wei-hua Zhang's transcription of mm. 1-18 of *The Drum Also Waltzes* by Max Roach

¹¹⁸ Nicolas Martyniow, email interview with Joseph Moscheck, January 21, 2020.

¹¹⁹ Wei-hua Zhang, "Some Characteristics of Max Roach's Music," *Percussive Notes* 34 no. 2 (1996): 10.

The opening passage of the second movement features a similar call-and-response theme between the snare drum and the small tom (*Figure 5.3*).

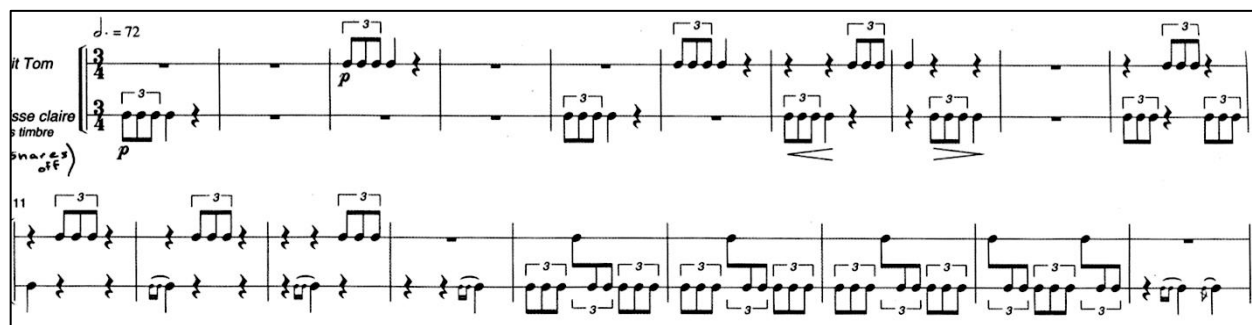


Figure 5.3; mvt. II, mm. 1-19

It is fitting that a unique work like *Impressions* pays homage to Max Roach. Max Roach is often celebrated for showing that drums are instruments capable of expressing theme, variations, and rhythmic and melodic phrases.¹²⁰ As well as mimicking the metric, rhythmic, and the call-and-response character of *The Drum Also Waltzes*, Max Roach's influence on the opening section of this movement is an aesthetic one. In his obituary from the Washington Post, Matt Schude states,

...[Max] Roach brought a newfound subtlety of expression to his instrument. He often shifted the dynamic emphasis from one part of his drum kit to another within a single phrase, creating a sense of tonal color and rhythmic surprise.¹²¹

The end result is an opening section with a completely contrasting style and character than anything from the first movement. Martynciow seemingly trades highly virtuosic orchestral and rudimental flourishes for a more minimalist and melodic fluidity between the two voices.

¹²⁰ Max Roach – Biography, AllAboutJazz.com,

<https://web.archive.org/web/20080229025907/http://www.allaboutjazz.com/php/musician.php?id=10725>, accessed on April 4, 2020.

¹²¹ Matt Schudel, "Jazz Musician Max Roach Dies at 83," *Washington Post*, August 16, 2007, <https://www.washingtonpost.com/wp-dyn/content/article/2007/08/16/AR2007081601092.html>.

Similar to the first movement, the second movement begins with a tempo marking of 72; however, this time, 72 equals the dotted-half note rather than the quarter-note. While this movement begins with thematic material that is heavily influenced from a specific source – Max Roach – it is not directly quoted as was the case in the first movement. Although there is a fairly significant difference in tempo from Roach’s original, it is stylistically important that performers become familiar with this source material and allow their phrasing and musical approach to reflect jazz drumset character in this introduction’s underlying rhythmic and tonal structure.¹²²

The **A** section is also a tonal contrast from the first movement in that the snares are to be disengaged from the resonant head, which helps to balance the snare drum with the small tom and to elicit a more jazz-oriented tone. Due to this, I recommend not using any muffling on the snare drum, both in this section and throughout the entire second movement. Although the snares are reengaged later in this movement, the role of the snare drum is no longer a rudimental or orchestral one; thus, a dry and articulate sound is no longer vital.

Except for mm. 23-28, this section contains relatively little ornamentation (*Figure 5.4*).



Figure 5.4; mvt. II, mm. 23-28

¹²² Zhang’s transcription in *Figure 5.2* marks the tempo as 180 bpm. Roach’s original recording begins at a slower tempo that settles around 160 bpm, with slight fluctuations.

These bars demonstrate the rapid use of *ruffs* and *flams*. I believe that it is appropriate for performers to have more flexibility with regard to the pulse throughout the second movement than was utilized in the first movement. As such, slight stretches of the pulse – particularly in executing the *flam* on the downbeat of m. 27 – will help performers to cleanly and musically articulate these ornaments without disrupting the stylistic character of this section.

5.2 B Section

The **B** section is ninety-five measures long and begins in m. 46.¹²³ The snares are reengaged, which elicits another tonal contrast from the prior section. There is a two-measure introduction on the snare drum that ends in the onset of the second ostinato section of *Impressions*. The ostinato is a triplet figure in $\frac{5}{4}$ that begins on the snare drum for two measures before transitioning to the small tom, matching the orchestration of the ostinato in the first movement. The use of brushes is introduced in m. 52, which creates greater timbral contrast between the two voices (*Figure 5.5*).

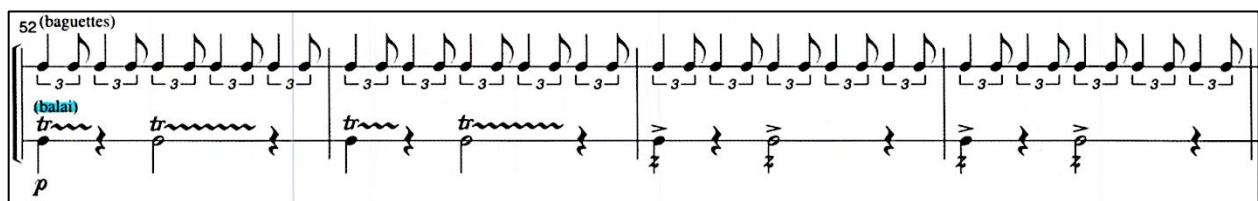


Figure 5.5; mvt. II, mm. 52-55

Martyniow states that both the *Daphnis et Chloé* suite by Maurice Ravel and “Polovetsian Dances” from *Prince Igor* by Alexander Borodin influenced this movement, and this ostinato figure is seemingly borrowed from either one of these two works (*Figure 5.6* and *Figure 5.7*).¹²⁴

¹²³ There is minor ambiguity with regard to the written tempi. The two-measure introduction is marked at 66 to the dotted half-note, which is equal to 198 bpm. The subsequent shift to $\frac{5}{4}$ is marked at “196 bpm maximum”. While this seemingly gives the performer the option to perform the ostinato section slower, the 2 bpm difference is perplexing. If this is a simple editorial error, the resulting inconsistency is not as crucial as the prior cases when metric modulations were the crux of the issue.

¹²⁴ Nicolas Martyniow, email interview with Joseph Moscheck, January 21, 2020.



Figure 5.6; *Polovetsian Dances* (no. 17) excerpt



Figure 5.7; *Daphnis et Chloé* excerpt

The ostinato in this subsection is similar in its form to *Daphnis et Chloé* as both are in $\frac{5}{4}$, however, it shares a more similar tempo relation to *Polovetsian Dances*. As both excerpts are rhythmically identical, the character of the ostinato pattern in *Impressions* is an orchestral one.

The subsection beginning in m. 52 is the first to employ the use of brushes. This ostinato pattern is performed quietly and is treated as an accompanying underpinning to the opposite hand, which is playing contrasting brush figures independently. The first brush strokes used in this passage include *one-handed rolls* (B3), and *one-handed buzz rolls* (B2). It is crucial for performers to develop the necessary physical control to create significant contrasts between these two timbres.¹²⁵ The brush strokes also outline an underlying 2-3 metric pulse within the $\frac{5}{4}$ meter (*Figure 5.8*).

¹²⁵ Refer to p. 27-28 in Chapter 3 for the original discussion of these timbres.

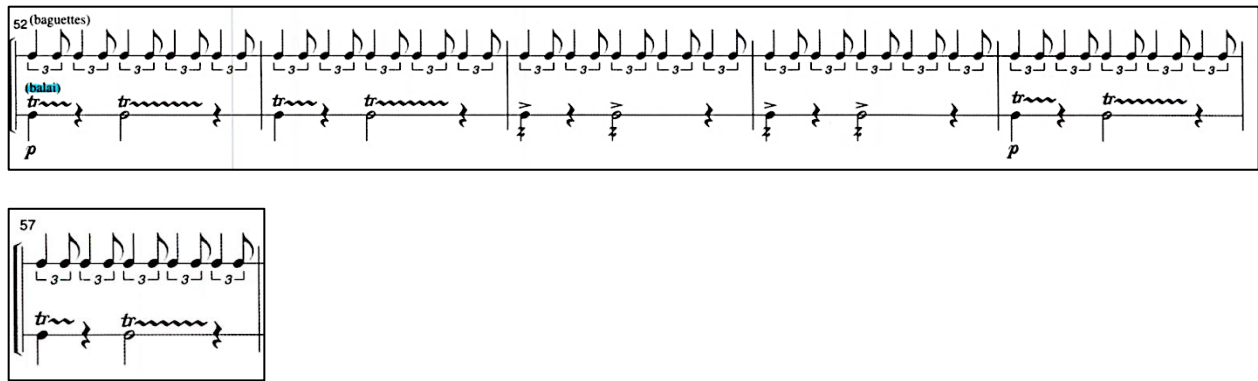


Figure 5.8; mvt. II, mm. 52-57

This 2-3 pulse is first outlined using *one-handed rolls*, then echoed using *one-handed buzz rolls*. The *rolls* utilize a sweeping motion across the drumhead that is similar to the manner in which jazz drummers use brushes to create a sustained white-noise, “swishing” sound. The *one-handed buzz rolls*, on the other hand, are an extended technique. Special care must be taken by performers in order to generate a consistent and dense burst of “flexes” by the bristles after the brush handle makes contact with the rim of the snare drum (see *Video 3.4* on p. 48). Achieving consistency with this particular timbre requires that this stroke is initiated in a physically identical manner regardless of the note length. This also requires performers to employ a more rigid and heavy vertical arm motion. After making contact between the brush handle and the rim, their arm cannot relax or settle lower than this height, as this will cause the bristles to raise too far away from the drumhead for “flex strokes” to be maintained. This is, of course, all happening in tandem with the ostinato pattern, which cannot be disrupted by any of these contrasting motions.

The ostinato continues in the right-hand, but now the brush in the left-hand also performs *normal strokes* (B1), and *brush slides* (B4) beginning in m. 58. In one particular instance,

performers are tasked with executing three separate brush timbres in both mm. 62 and 63 (*Figure 5.9*).¹²⁶

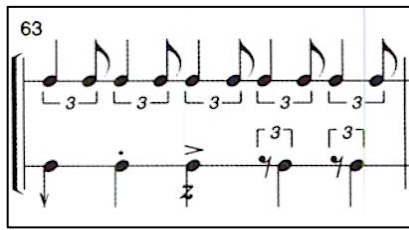


Figure 5.9; mvt. II, m. 63

In quick succession, performers need to execute a *brush slide*, a *normal stroke* (with a *staccato* marking), a *one-handed buzz roll*, and two *normal strokes*. Since these individual timbres happen so quickly, it is helpful that these motions are made in such a way that performers can physically connect them all together. One such way involves executing the *brush slide* on beat one from the edge towards the centre of the head. This allows performers to generate the subsequent *normal stroke* on beat two with their hand already in the middle of the drumhead, which is a more articulate beating spot. This particular note could also be played as a “dead stroke”, which would further exaggerate the *staccato* articulation. The note can also be incorporated as part of the upward preparation of a *Moeller stroke* used to execute the *one-handed buzz roll* on beat three. The final two *normal strokes* do not require as much attention, but still contrast the previous *normal stroke* on beat two since they do not have any special articulation markings. As a result, performers can connect these timbres and their necessary motions rather than approaching them independently. Soon thereafter, this subsection reaches a climax before the ostinato stops, and the brush theme dissipates with a *ritardando*, which grants performers time to set their drumstick aside and pick up another brush to perform the next subsection.

¹²⁶ These measures are identical. I only included one measure as they fall on separate musical systems.

From mm. 68-94, two brushes are required (*Figure 5.10*). In this subsection, new thematic material is introduced, as well as successive sixteenth-note *brush slides* on the small tom, which foreshadow another ostinato figure that will begin in m. 95.

Figure 5.10; mvt. II, m. 68-84

As was the case in the previous subsection, the challenges for performers are the consistent execution of individual brush timbres and with coordination as their hands must move in contrasting ways.

Eventually the sixteenth-note *brush slides* are performed without rests in between and create another accompanying ostinato pattern (*Figure 5.11*).

Figure 5.11; mvt. II, m. 95-102

In addition to the onset of this ostinato figure, the composer calls for the snares to be disengaged, and for performers to set aside the opposite brush and to play the ensuing measures with their hands. These timbres, in addition to the rhythms that are played with the hands and fingers,

suggest a *calypso/soca* character to this section (*Figure 5.12*).¹²⁷ [The constant sixteenth-note brush slides resemble a shaker pattern](#), while the hands playing on the snare drum mimic the sounds of congas and bongos, or a *soca* drumset pattern (*Video 5.1*).¹²⁸

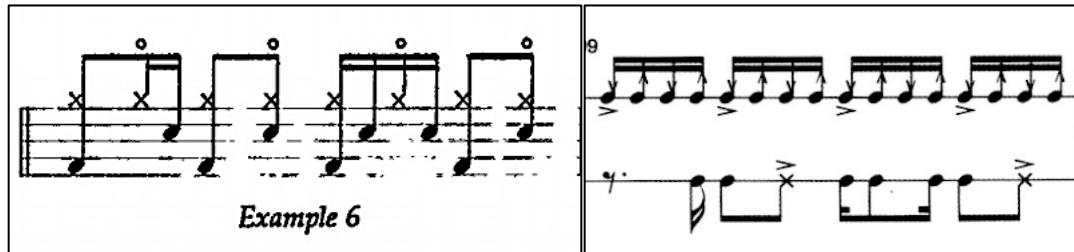


Figure 5.12; comparison of a calypso/soca drumset groove and mvt. II, m. 99 of Impressions

This continues the trend of gradual timbral and stylistic change. From the end of the first movement – in which the snare drum was played most conventionally – performers first disengage the snares, transition next to playing with one drumstick and one brush, switch to two brushes, then use one brush and one hand by itself in this subsection. These gradual stick/mallet changes deconstruct further in the ensuing subsection beginning in the two beats preceding m. 103, which features the performers playing with only their hands (*Figure 5.13*).

¹²⁷ Paul G. Ross, “Drum Set in the Steel Band,” *Percussive Notes* volume 27 Number 1 (1988): 23.

¹²⁸ Joseph Moscheck, “Video 5.1 – mvt. II brush ostinato,” YouTube video, 0:09, October 20, 2020, <https://youtu.be/CGhWP4jHop0>.



Figure 5.13; mvt. II, mm. 103-123

In this entire subsection, performers use their hands and fingers in quick interplay between the small and large toms. As suggested in Chapter 3, it will benefit performers to muffle the large tom for this section. Due to the fact that the hands will naturally create an overall softer and less articulate tone on the instruments as opposed to drumsticks, a muffled large tom will allow for the hand played articulations to be more audible and will balance better with the small tom. Without muffling, this instrument may sound too ringy, which may obfuscate the intricate rhythms and ornaments that are featured in this section.

Martyniciow gives some instruction to performers in regard to the execution of the *five-note ruffs* and the *double-strokes* in the “List of Instruments and Symbols” which I briefly described in Chapter 3.¹²⁹ For the *five-stroke ruffs*, he suggests to essentially “roll” the fingers beginning with the pinky, and ending with the thumb, which serves as the main note.¹³⁰ As such, the four fingers (pinky, ring, middle, and index) serve as the grace notes. Additionally, the *three* and *four-note ruffs* “have no obligatory fingering.” With regard to the *double-strokes*, he

¹²⁹ Martyniciow calls *ruff* figures “ras” as in a “ra of five” or a “ra of three/four”.

¹³⁰ The given fingering is “5, 4, 3, 2, 1”.

suggests performing these with the middle and index fingers of each hand. In my experience, I find articulating the main note with the thumb difficult, and the rolling of the fingers makes it similarly difficult to phrase the grace notes to my liking. I suggest another method for performing these figures. For the *five-note ruffs*, I choose to play the first grace note lightly with the left hand and the following three grace notes with the ring, middle, and index fingers from the right. Following this, I articulate the main note in the left hand. This allows for performers to begin and end this figure with the left hand and can fit the other grace notes in between as desired. The same fingering is employed for the *double-strokes*, but the motion is simply repeated depending on the number of *double-strokes* required. [Adhering to one fingering will grant performers greater flexibility](#) in opening and closing the spacing of four fast notes depending on whether they are being articulated lightly as grace notes, or more strongly and rhythmically as thirty-second notes (*Video 5.2*).¹³¹

The thematic material used in this subsection is new except for a quick and subtle return of the *Bolero* rhythm in mm. 124-125 (*Figure 5.14*). As mentioned earlier in this chapter, the inclusion of hand-played thematic material is a product of the composer's fascination with Afro-Cuban, Indian, and Oriental percussion. Despite this, the thematic material here does not seem to borrow from any specific style or genre, but the timbres themselves are subsequently mimicking hand percussion instruments.

¹³¹ Joseph Moscheck, "Video 5.2 – mvt. II hand drumming sticking change recommendation," YouTube video, 1:10, October 20, 2020, <https://youtu.be/jUcMOrIHK1w>.

24

31

37

en accélérant...

rit.

p

f

f

prendre les baguettes

Figure 5.14; mvt. II, mm. 124-140

5.3 A' Section

Here, a shortened A' section concludes this movement. This final section is identical to mm. 1-20 and slows to a halt with a brief codetta (*Figure 5.15*).

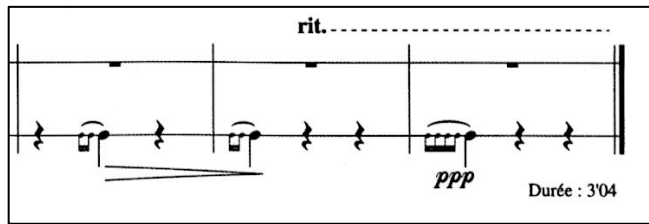


Figure 5.15; mvt. II, mm. 161-163

The second movement of *Impressions* is a stark contrast to the first movement for a number of reasons. This movement adheres to a conventional form as opposed to the through-composed and ever-changing nature of the first movement. This movement also features a departure of the rudimental and orchestral styles that dominate the first movement in favour of popular music styles and a world music aesthetic. Furthermore, this movement places greater emphasis on timbral shifts and variation than virtuosity. Performers are tasked with playing on the three instruments using sticks, brushes, their hands, and combinations of those striking methods, which creates an extremely diverse timbral palette. On a technical level, this creates coordination challenges, especially when performers have to play with two different objects. Using two different objects may also create balance issues, so it is crucial that playing with a drumstick does not overpower the opposite hand playing with a brush. In regard to tone, the second movement only features four measures (mm. 46-49) in which performers are playing with sticks on the snare drum *with* the snares engaged, as opposed to the entirety of the first movement.

Chapter 6: Analysis of Movement III

The third movement of *Impressions* is in sonata form that includes an introduction and a coda as can be seen in the diagram below. This movement features a combination of the timbral variation from the previous movement and the virtuosity that dominated the first.

<u>Section</u>	<u>Measures</u>	<u>Subsections</u>	<u>Tempi</u>
Introduction	mm. 1-19	None	54 = ♩ , accel. to 72 = ♩ , accel. to A ...
A (exposition)	mm. 20-43	None	164 bpm minimum
B (development)	mm. 44-88	a: mm. 44-67 Retransition: mm. 68-88	144 bpm Retransition: 152 bpm, <i>accelerando</i> to recapitulation...
A' (recapitulation)	mm. 89-103	None	164 bpm; <i>poco. ritardando</i> to coda
Coda	mm. 104-141	None	164 bpm; <i>molto ritardando</i> towards the end

Figure 6.1; form of mvt. III

6.1 Introduction

The third movement of *Impressions* begins with an introduction played with brushes on the snare drum. Performers initially articulate syncopated figures using *normal strokes* and *brush slides* (Figure 6.2).



Figure 6.2; mvt. III, mm. 1-5

The thirty-second-note figures in this introduction are similar to excerpts from both *Scheherazade* and *Capriccio Espagnol* by Nikolai Rimsky-Korsakov, which the composer mentioned were both influences when he composed *Impressions* (Figure 6.3).¹³²

Figure 6.3; excerpts from *Capriccio Espagnol* (first) and *Scheherazade* (second)

¹³² Nicolas Martyniciow, email interview with Joseph Moscheck, January 21, 2020.

As was the case in sections of the first and second movements, the tempo marking requires further analysis. The score offers a written tempo marking of 54 beats per dotted-quarter-note. This passage accelerates to bars of $\frac{6}{8}$ and $\frac{9}{8}$ at a tempo of 72 beats per dotted quarter-note. This particular rhythmic value – used as a tempo marking – is peculiar in bars of $\frac{8}{8}$. Even in m. 6 when a dotted quarter-note pulse might be more practical, bars of $\frac{5}{8}$ and $\frac{7}{8}$ are introduced soon afterward. In order to identify a pulse that can be utilized in all of these time signatures, I recommend that performers consider an opening metronome marking of 162 beats per eighth-note, which speeds up to 216 beats per eighth-note by m. 6.¹³³ Although the eighth-note pulse is more useful metronomically, it is imperative that performers maintain the integrity of the original rhythmic groupings throughout this introduction in terms of their phrasing. By thinking of the tempos in terms of their eighth-note equivalents, performers can more easily navigate through this section since this pulse is practical in each of these time signatures. I would suggest this strategy as a simple means of practicing this section.

More specifically, I found it particularly helpful to create a click-track with the *accelerandos* pre-programmed to practice this section (*Figure 6.4*). If access to software such as Logic or Ableton Live is not possible, then performers should gain a strong sense of familiarity with the tempo markings in order to prevent speeding up too much or too little. Arrival at a deliberately targeted tempo that is ≥ 164 bpm by m. 20 is crucial for technical reasons that I will explain later in this chapter.

¹³³ The metronome marking of 162 beats per eighth-note is equivalent to 54 beats per dotted-quarter note. This was computed using the following arithmetic: $54 \times 3 = 162$. Likewise, the metronome marking of 216 beats per eighth-note at m. 6 is equivalent to the written 72 beats per dotted quarter-note; $72 \times 3 = 216$.



Figure 6.4; a screenshot of the Logic file that I used for practicing mm. 1-19 of this movement; the blue line is the tempo automation and the green boxes are quantized eighth-notes programmed as claves

Thematically, this passage contains entirely new material. Some of the patterns in this introduction, however, bear a striking similarity to passages from the snare drum part to Maurice Ravel's *Alborada del Gracioso* (Figure 6.5). Although the passages are rhythmically similar, brushes are being used, and accents are embellished as *one-handed buzz rolls*. These accents accelerate as previously discussed, and these *one-handed buzz rolls* eventually become a new ostinato beginning in m. 20 on the small tom.

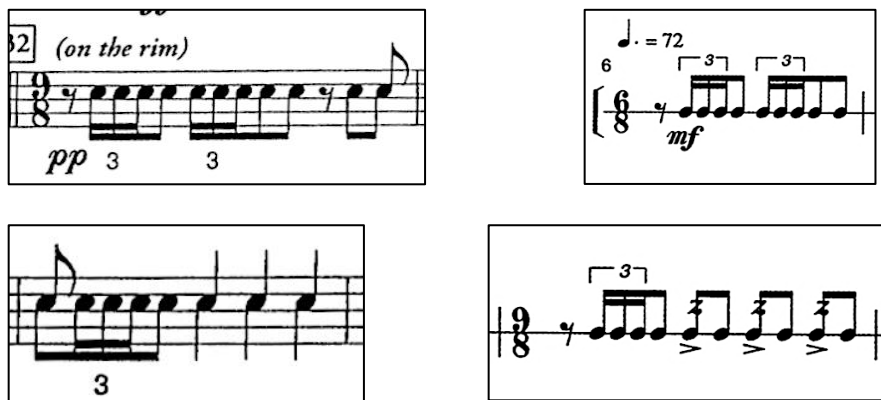


Figure 6.5; a comparison of mvt. III, m. 6 and m. 8 of *Impressions* and similar figures from *Alborada del Gracioso*

6.2 Exposition

Martyniciow describes the beginning of this movement “like a machine which starts.”¹³⁴ This is reflected in the steady *accelerando* throughout the introduction, as well as the gradual density of the brushwork timbres from *normal strokes*, *brush slides*, and *one-handed buzz rolls* respectively. This machine-like imagery is also interesting because – as I have explained throughout this analysis – *Impressions* is heavily influenced by Ravel.¹³⁵ Ravel’s fascination with industry and modern machinery – which is itself likely influenced by Futurist art of his time – was referenced in my discussion of the pulse of *Bolero*.¹³⁶ As such, it is fitting that he is using similar machinelike thematic invention in the introduction to the third movement.

¹³⁴ Nicolas Martyniciow, email interview with Joseph Moscheck, January 21, 2020.

¹³⁵ Orenstein, 490.

¹³⁶ Flora Dennis and Jonathan Powell, “Futurism,” *Grove Music Online*, Accessed October 15, 2020. <https://www-oxfordmusiconline-com.proxy1.lib.uwo.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010420?rskey=x0KCNd>.

The introduction is followed by another ostinato section using the *one-handed buzz rolls* (B2) as the basis for a constant sixteenth-note ostinato that is present from mm. 20-42. Again, there is a strong sense of polyphony between the small tom and the snare drum (*Figure 6.6*).

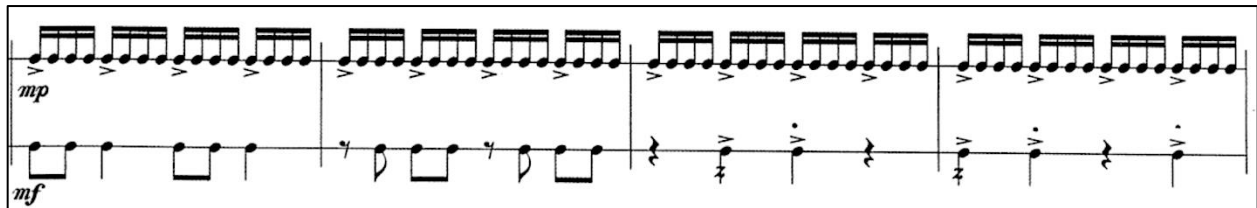


Figure 6.6; mvt. III, mm. 22-25

This difficult passage – which calls for sixteenth-notes at 164 bpm (minimum) – requires the use of rapid and carefully controlled brush technique. It is clear from Martyniow’s description in the “List of Instruments and Symbols” that this pattern is not generated using individual wrist strokes. Instead, it is generated by carefully controlling *one-handed buzz rolls* on the small tom. Performers must carefully strike the extreme end of the brush handle – just underneath where the bristles fan out – on the rim of the small tom. This will cause the bristles to flex back and forth rapidly, which creates a short burst of brush strokes. While the actual *one-handed buzz rolls* are to be heard as an indeterminate number of strokes, performers must now generate precisely four notes per downstroke. In order to generate a burst of notes capable of producing four articulate notes, they must employ a firm downstroke while also keeping the handle of the brush parallel to the drumhead; that is, performers must not relax “through” the stroke, but should stop the downward motion as soon as the handle makes contact with the rim. Doing so will ensure that the “rebounds” have a full sound and will not naturally taper off dynamically too harshly. Since each correctly executed stroke will generate four notes, performers will simply repeat this motion on every quarter-note throughout this section. It is also

imperative that the brush remains down long enough for the last sixteenth-note of any given beat to articulate. As such, performers will have to keep the brush in contact with the rim as long as possible; thus, their hands will likely remain down longer than normal. This makes the entire motion firm, and perhaps a bit jerky (see [Video 3.4](#) on p. 48). Contrasting all of this, however, is the opposite hand which needs to remain relaxed in order to perform a thematic “melody” against this sixteenth-note underpinning. In addition to developing the stamina and consistency to correctly perform the ostinato, performers must have the coordination to execute an extremely forceful motion in one hand while simultaneously remaining relaxed in the other in order to create a musical contrast between these two voices. This passage ends abruptly in m. 42 followed by a one-measure rest that also signals the end of the exposition. Lastly, it is worth reiterating that the tempo here is “164 bpm minimum.” While this gives performers license to execute this section at whatever tempo they prefer above 164 bpm, their chosen tempo should be made based on the flexibility of the brush.

6.3 Development

The development begins in m. 44 and continues with performers using two brushes between the snare drum and small tom. The tempo is slightly slower, and the texture is more sparse, largely due to the lack of the constant sixteenth-note ostinato. The use of rests increases in this subsection between mm. 44-67. Throughout the introduction and exposition, the longest rest value was an eighth-note rest. In this section, the theme is much more free and open. This allows performers to explore the space between phrases more liberally. The use of fingers on the small tom creates a unique timbral combination that has not been used up to this point in *Impressions* (Figure 6.7).

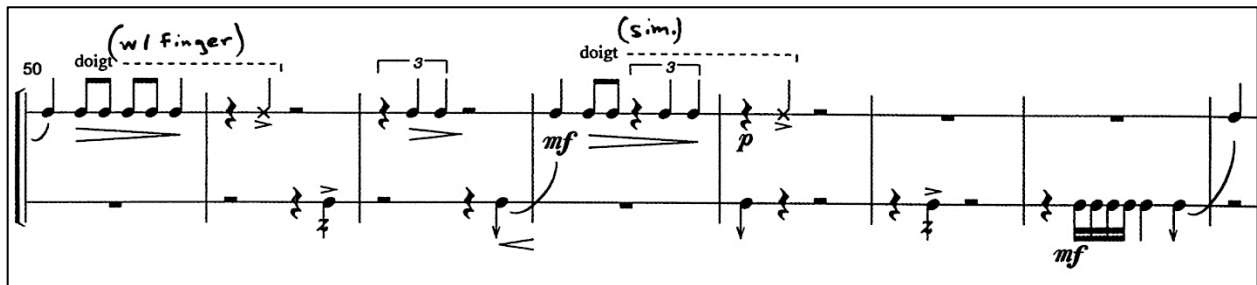


Figure 6.7; mvt. III, mm. 50-57

It is important for performers to execute the *one-handed buzz strokes* throughout this section in such a way that they cannot be mistaken for sixteenth-notes. Although the slower tempo in this section will help create some contrast, they must be careful not to perform the initial *one-handed buzz rolls* in mm. 44-45 with the same density and force as they were only moments earlier (Figure 6.8).

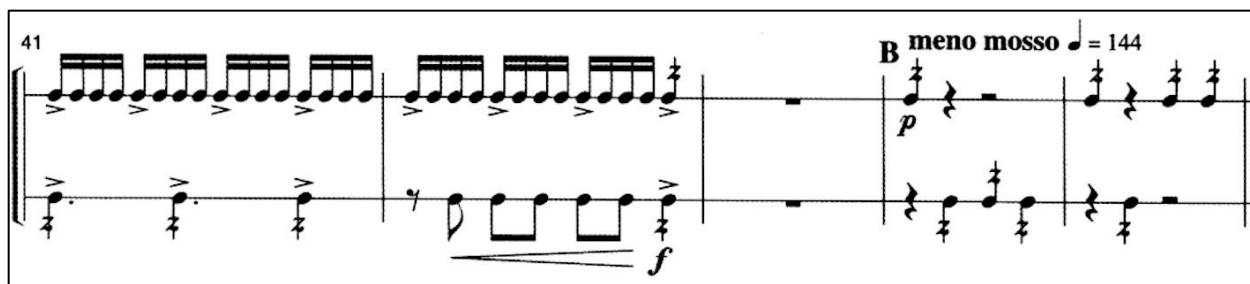


Figure 6.8; mvt. III, mm. 41-45; ending of the exposition into the beginning of the development

A relaxed execution of the *one-handed buzz* roll will also help each note to taper dynamically. Doing so will allow this timbre to sound less rigid, and allow this section to sound more fluid.

Measures 68-88 functions as a retransition in sonata form. With a steady *crescendo* and *accelerando* throughout, this passage has an aesthetic effect similar to that of a machine that is *restarting*. The entirety of this passage is performed with *one-handed buzz rolls* using brushes, which eventually lead back into a recapitulation that features a return to the sixteenth-note ostinato (Figure 6.9). This passage is also metrically varied, and features shifts in time signature that are similar to the **E** section of the first movement. In a similar manner to that particular section, the syncopated character of this subsection serves to increase the tension of the retransition.

The musical score is divided into three systems, each with a measure number in the left margin.

- System 1 (Measures 69-77):** The top staff contains rests. The bottom staff features a series of eighth-note chords. Performance markings include *cresc.*, *e*, *accel.*, and *poco*. Time signatures change from 5/4 to 2/4 and back to 5/4.
- System 2 (Measures 78-87):** Both staves contain eighth-note chords. Performance markings include *a* and *poco*. Time signatures change from 4/4 to 6/8 and back to 4/4.
- System 3 (Measures 88-92):** Measure 88 starts with a *f* dynamic. Measure 89 is marked **D** and **a Tempo** with a tempo marking of ♩ = 164. The top staff has a rapid sixteenth-note passage starting in measure 90, marked *mp*. The bottom staff has a series of eighth-note chords, marked *f* at the end. Time signatures change from 4/4 to 5/4.

Figure 6.9; mvt. III, mm. 69-92; ending of the retransition into the beginning of the recapitulation

6.4 Recapitulation

The recapitulation is shorter than the original **A** section/exposition. The ostinato figure begins to fragment before eventually giving way to *brush slides* between the high tom and snare drum. The *poco ritardando* effectively ends this section (Figure 6.10). Although the tempo marking at m. 89 does not say the word “minimum”, I believe that it is a fair assumption to interpret this passage as if that distinction were included. Furthermore, performing the recapitulation slightly faster than the original passage could also provide additional contrast and increased musical tension before its sudden release in mm. 98-103.

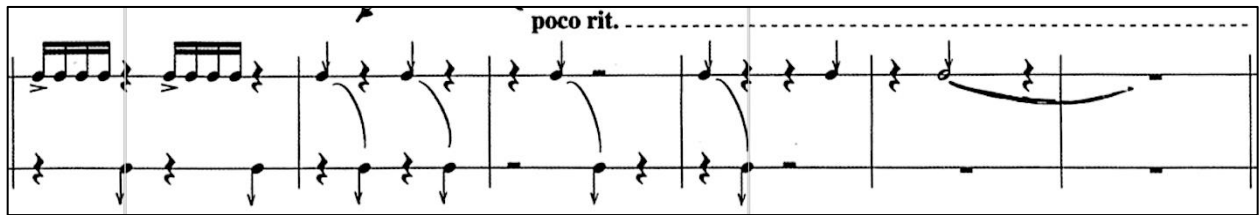


Figure 6.10; mvt. III, mm. 98-103

6.5 Coda

This section of *Impressions* functions as a coda in sonata form. The coda uses new thematic material and features the first prolonged usage of the snare drum played with sticks and with the snares reengaged since the end of the first movement. The coda signals a return to a more virtuosic style of performance and includes greater timbral variation. Although Martyniow characterizes this section as a “march”, the rhythmic lines are constantly changing between duple, triplet, and septuplet figures.¹³⁷ Additionally, this section uses a repeating time-signature progression of $\frac{4}{4}$, $\frac{5}{4}$, $\frac{5}{4}$, $\frac{5}{4}$, $\frac{3}{4}$, and $\frac{3}{4}$, as opposed to a steady pulse in any singular time feel (Figure 6.11).

Figure 6.11; mvt. III, mm. 117-129

¹³⁷ Nicolas Martynciow, email interview with Joseph Moscheck, January 21, 2020.

two rolls should be performed as *six-stroke open rolls*. Similarly, in m. 132, there are two additional rolls that are also missing a stroke indication (*Figure 6.12*).



Figure 6.12; mvt. III, mm. 132

These particular rolls only have two slash marks through their stems. Despite this, they appear identical to the eighth-note rolls in m. 129 as can be seen in *Figure 6.10*. As such, I claim that this is another editorial error, and these two rolls should be played as *four-stroke open rolls*.

Stylistically, the coda features a combination of rudimental and orchestral performance characteristics similar to the first movement. It is important to contrast grace note figures and open rolls as much as possible so that they do not sound too similar. Performers should shade their articulations and dynamics accordingly in this section, as I prescribed in my analysis of the first movement. Furthermore, they should take great care in accurately performing excerpts in which the rhythmic groupings quickly change like in the following figure.

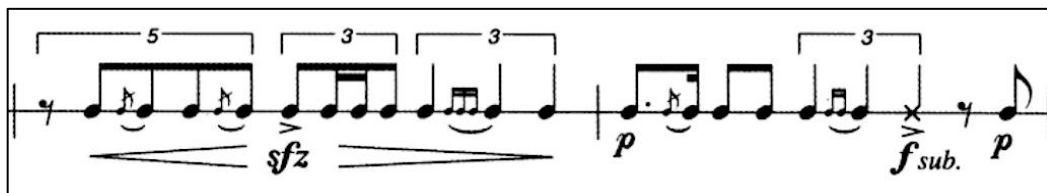


Figure 6.13; mvt. III, mm. 119-120

When played up to tempo at 164 bpm, it can be challenging to contrast these complex rhythmic groupings.¹³⁹ It is important that these rhythmic groups are articulated clearly so as not to be

¹³⁹ Weisberg, 22.

overly Romantic with the gesture. The grace notes need to be kept light and close to their main beats as possible to ensure that the meter and pulse are not compromised.¹⁴⁰

The final phrase of *Impressions* climaxes with syncopated accents that creates the illusion of an *accelerando* and/or other time-signatures (Figure 6.14).

Figure 6.14; mvt. III, mm. 130-141

The triplets that begin at the end of m. 132 are grouped and accented in a way that imply a 4-over-3 metric feel. Next, the sixteenth-notes that begin in m. 135 imply a 5-over-4 feel. In m. 137, quintuplets are juxtaposed against eighth-note triplets, but the accents are now firmly on the beat, so the original pulse is now reestablished. Finally, in m. 138, the phrase *crescendos* to a climax with sextuplets, *rim shot* accents played two at a time, before finally coming to dramatic *molto ritardando* and a syncopated but broadened rhythmic cadence one measure later. The movement ends with one final *buzz roll* and a *rim shot* in tempo.¹⁴¹

In conclusion, the coda features highly dynamic and highly virtuosic writing. The challenges for performers in this coda – like much of the first movement – are technical stamina

¹⁴⁰ Blades, *Orchestral Percussion Technique*, 11-13.

¹⁴¹ Following each movement, an approximate length is included. When these approximations are added up, the final time is 11 minutes and 11 seconds total. This is significantly longer than the 8 minutes that is mentioned in the “Program Notes”.

and control. Despite the return to virtuosity, performers are still tasked with a wide spectrum of timbres to articulate, and a highly-complex rhythmic structure. This coda combines the technical challenges of fast tempos combined with two contrasting and intermingled styles of orchestral and rudimental drumming, which makes for a fitting and satisfying conclusion to *Impressions*.

Chapter 7: Conclusion

Few snare drum works are as challenging, lengthy, and stylistically varied as Nicolas Martynciow's *Impressions pour caisse claire et deux toms*. This monograph shows that this work successfully blends orchestral and rudimental snare drum repertoires and pushes the boundaries of what is technically possible and tonally expected of the instrument. Solo works of this length can be particularly appealing to percussionists at conservatories and universities who are looking

to dedicate a substantial amount of time at recitals to snare drum repertoire instead of programming several shorter pieces. The timbral variety that performers must generate is substantial; however, it is organized and written in such a way that does not come across as random.¹⁴²

Impressions begins by taking something objectively familiar to orchestral percussionists – the snare drum theme from Maurice Ravel’s *Bolero* – and transforms it using a variety of rudimental and orchestral manipulations before spinning off into other interesting timbral and stylistic directions. In doing so, this work bears an aesthetic resemblance to other music and visual art of the *impressionist* movement of the late-nineteenth- and early-twentieth centuries. Ravel and Claude Debussy are considered leading composers of *impressionist* music despite both composers expressing a dislike for this artistic classification.¹⁴³ *Impressionist* music often places emphasis on timbral contrasts through orchestration and texture.¹⁴⁴ In visual arts, painters like Claude Monet often featured blurred images and scenery in order to draw attention to the viewer’s “impression” of a depicted scene or object rather than on specific details. This can be seen in Monet’s *Impression, soleil levant* (1872, oil on canvas, Musée Marmottan; *Figure 7.1*) and *Le Grand Canal* (1908, oil on canvas, Boston Museum of Fine Arts; *Figure 7.2*) below.

¹⁴² In this Chapter, the definition of “timbre” is now used to describe timbre in general, and not necessarily the specific sounds featured in the score.

¹⁴³ Orenstein, 421.

¹⁴⁴ Nolan Gasser, "Impressionism," Classical Archives, accessed April 27, 2020, <https://www.classicalarchives.com/period/8.html>.



Figure 7.20; *Impression, soleil levant* (1872) by Claude Monet is often credited for being the origin of the term *impressionism*

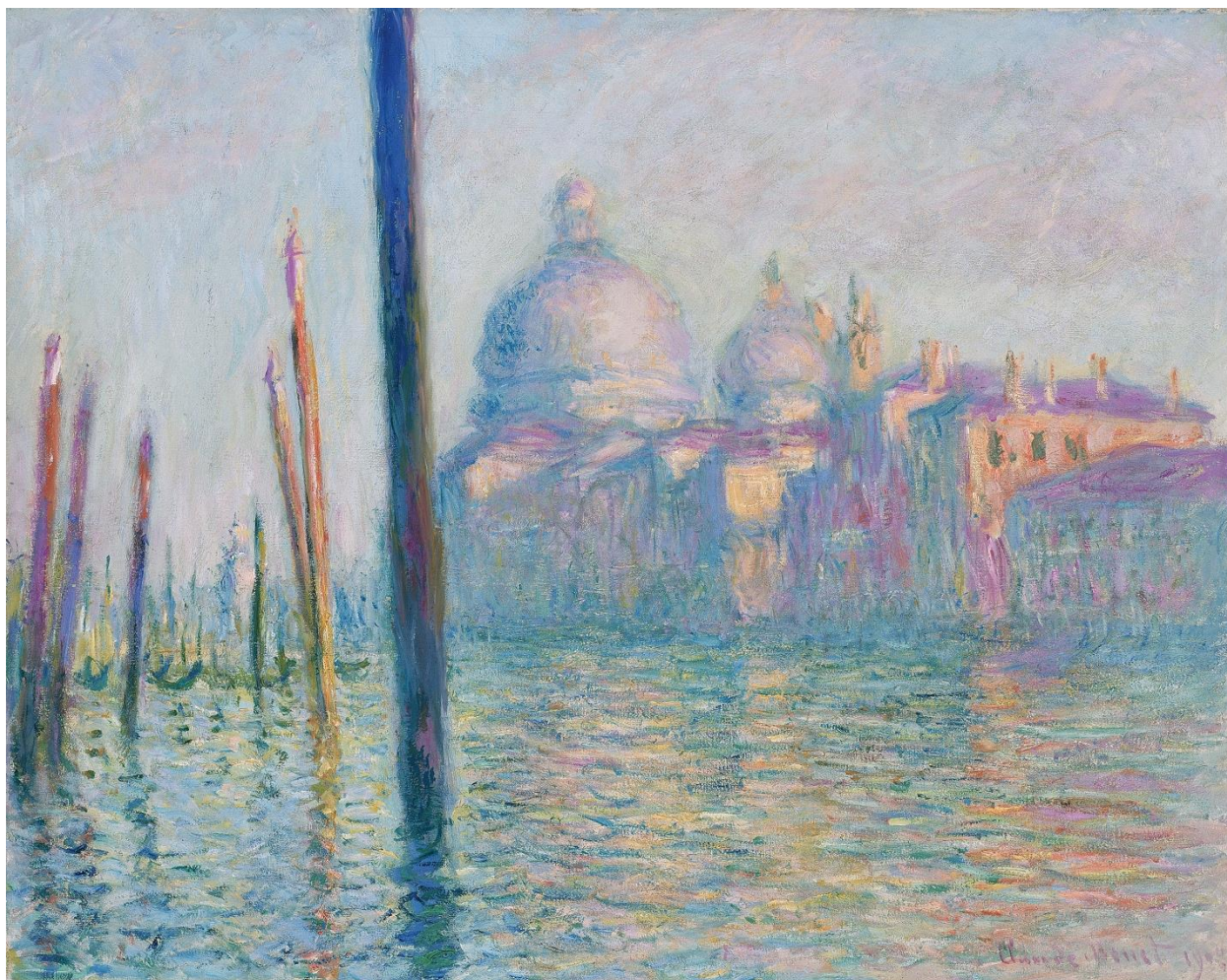


Figure 7.221; *Le Grand Canal* (1908) by Claude Monet

This artistic ideal is echoed in Rob Knopper and J.B. Leclère's discussion of the similarities and differences between the French and American approaches to snare drum repertoire and performance:

Rob Knopper:

What is it like playing French music with a French conductor with a French orchestra in Paris? Please explain it, for those of us who could never dream of an experience like that.

J.B. Leclère:

When I prepare for the first rehearsal of a piece like that, I'm waiting for a lot of things. I want to see a French interpretation, so I'm waiting to see what the conductor brings in terms of color, phrasing, a lot of pianissimo, and little things like that. Playing something like Massenet, Ravel, or Debussy is like a painting by Monet – a lot of little points of color. French music-making is summed up in a way by something that legendary French

conductor Georges Prêtre said. He said, and I paraphrase, “I’m not very precise when I conduct, but what I bring is the music and the feeling, and everything else follows.” It’s incredible. It’s like we’re playing chamber music, and the dynamic and color can get so *piano*. You don’t know where the next note is going to be placed, so you listen very deeply and play it softer. If it’s not exactly in time, it’s not that important in French music. It’s important, of course, but it’s not as important as in a piece like *West Side Story*, or something by Copland or Stravinsky.

Rob Knopper:

So, you’re saying that the colour matters more than the rhythmic precision?

J.B. Leclère:

It's not more important, but for me, in the French repertory, we have to focus about the colour in first. The musical writing is often more horizontal than vertical.¹⁴⁵

As the title insinuates, there is a connection between this work and the aesthetic characteristics of the *impressionist* art movement as a whole. Interpreting this piece as an *impressionist* work serves to benefit performers in effectively executing its stylistic fluidity, and further elevates the artistic importance of this particular work. Furthermore, the title also has relevance apart from connections with the artistic movement. The word “impression” as defined by the Merriam-Webster dictionary can also infer the act of impressing by means of stamping or pressing. Thus, it is important to reiterate that Martyniciow stressed the importance of “techniques based on bouncing sticks” in the performer’s notes.¹⁴⁶ Because of this, the title *Impressions* may suggest the physical act of impressing which itself is the basis for many of the technical challenges performers encounter throughout this work.

¹⁴⁵ “Day 3: JB Leclère compared French and American snare drumming,” Rob Knopper – Met Orchestra/Auditionhacker, accessed August 26, 2019, <https://www.robknopper.com/blog/2014/10/16/day-3-jb-leclre-compares-french-and-american-snare-drumming-12daysofdelcluse>.

¹⁴⁶ Nicolas Martyniciow, performance notes to *Impressions* (Paris: Editions Henry Lemoine, 1999).

In Chapter 1, I highlighted John Michael O’Neal’s assertion that non-pitched instruments like the snare drum may be limiting to composers. This is one reason why many rudimental and orchestral works for the snare drum may be relatively short in overall length. O’Neal continued by stating that two primary challenges for performers when playing solo repertoire on non-pitched instruments are “identifying thematic structures and understanding how to interpret all innovative sound production techniques employed within the music.”¹⁴⁷ A similar sentiment could be said of *Bolero* and *Impressions*. Ravel himself said that *Bolero* “constitutes an experiment in a very special and limited direction and should not be suspected at achieving anything different from, or anything more than, [what] it actually does achieve.”¹⁴⁸ Arbie Orenstein offered a similar critique in arguing that *Bolero* is absent of contrast, invention, and “the slightest attempt at virtuosity.”¹⁴⁹ With these critiques in mind, it is playfully ironic that Martynციow chose to base the most objectively identifiable section of *Impressions* on *Bolero*. In doing so, Martynციow has transformed this otherwise thematically limited work into an immense and stylistically diverse composition that features – above all – significant timbral contrast on an instrument often considered to be monotimbral. This monograph shows how going beyond these supposed limitations can produce something much greater. Much like Leclère’s comparison between French musical interpretation and Monet’s “little points of color,” performers and listeners are offered an extremely colourful and exciting work.

¹⁴⁷ O’Neal, 2.

¹⁴⁸ Orenstein, 477.

¹⁴⁹ Ibid, 477-478.

7.1: Suggestions for future research

An area that is deserving of more research is on the acoustic properties of the snare drum, which would greatly benefit percussionists. In particular, I believe it would be beneficial to study the tones created by striking various beating spots of the snare drum, and to also measure how the snares against the resonant head affect the overall tone. While quite a bit has been written about the acoustic properties of percussion instruments by Thomas Rossing and Neville Fletcher, it is rather unclear how the snare wires themselves affect the overall resonance of the drum. Such a study would have to take into account several variables including dynamics, the thickness and material of both drumheads, the type of drumstick used, the type of snares used, how the heads are tuned, and how the snares themselves are adjusted. While this could undoubtedly be a very complex study, I believe performers and composers would benefit greatly from clear and objective evidence about how we generate different tones and articulations out of the snare drum. This research could also aid instrument makers in designing new instruments and hardware that could further maximize the ability for snare drums to resonate as fully as possible. For instance, most conventional snare drum stands feature a basket-like design that cradles the snare drum in. This basket, however, will absorb some natural resonance of the drum itself, especially from the resonant head, and its corresponding rim/hoop. I would be interested in studying new ways in which snare drums could be mounted – or somehow suspended – that restrict the natural resonance of the entire instrument as little as possible.

Additionally, it would be valuable to publish English translations of French pedagogical texts for use in percussion programs in North America, such as Robert Tourte's *Méthode de Tambour et Caisse Claire d'Orchestre* (1987). Having a translation of Tourte's method book

may give North American percussionists greater insight to the French history and musical approach to the snare drum.¹⁵⁰ My hope is that college and universities in the United States and Canada will incorporate these cultural approaches to the performance practice of this instrument by studying pedagogical texts that originate outside of North America.

¹⁵⁰ “Day 3: JB Leclère compared French and American snare drumming,” Rob Knopper – Met Orchestra/Auditionhacker, accessed August 26, 2019, <https://www.robknopper.com/blog/2014/10/16/day-3-jb-leclere-compares-french-and-american-snare-drumming-12daysofdelecluse>.

Bibliography

- Adams, Daniel. "The Timbral Topography of The Noble Snare." *Percussive Notes* volume 29 number 5 (1991): 58-63.
- Bailey, Elden C. *Wrist Twisters - A Musical Approach to Snare Drumming*. Elberon, New Jersey: Keyboard Percussion Publications, 1999.
- Baker, Jason Colby. "The snare drum as a solo concert instrument- An in-depth study of works by Milton Babbitt, John Cage, Dan Senn, and Stuart Saunders Smith, Together with Three Recitals of Selected Works by Keiko Abe, Daniel Levitan, Askell Masson, Karlheinz Stockhausen, and Others." DMA dissertation, University of North Texas, 2004.
- Becker, Bob. *Rudimental Arithmetic - A Drummer's Study of Pattern and Rhythm*. Asbury Park, New Jersey: Keyboard Percussion Publications, 2008.
- Benson, Warren. *Three Dances for Solo Snare Drum*. New York City: Chappell, 1962.
- "Biography." Nicolas Martyniciow. Accessed November 18, 2019.
<https://nicolasmartyniciow.com/a-propos-nicolas-martyniciow-percussions/>.
- Blades, James. *Orchestral Percussion Technique*. London: Oxford University Press, 1961.
- Blades, James. *Percussion Instruments and Their History*. London: Faber and Faber Ltd., 1975.
- Carroll, Raynor. *Orchestral Repertoire for the Snare Drum*. Pasadena, California: Batterie Music, 1997.
- "Catalogue." Gérard Billaudot Éditeur. Accessed June 19, 2020.
<https://www.billaudot.com/en/catalog.php#haut>.
- Cirone, Anthony. *Portraits in Rhythm*. Van Nuys, California: Alfred Music, 1966.
- Colgrass, Michael. *Six Unaccompanied Solos for Snare Drum*. New York City: Lawson Gould, 1957.
- Cook, Gary. *Teaching Percussion*. New York: Schirmer Books, 1988.
- Dennis, Flora, and Jonathan Powell. "Futurism." *Grove Music Online*. Accessed on October 15, 2020.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010420>.

- Fink, Siegfried. *Trommel-Suite*. Frankfurt, Germany: Musikverlag Zimmerman, 1979.
- Fletcher, Neville H. and Thomas D. Rossing. *The Physics of Musical Instruments*. 2nd ed. New York: Springer, 1998.
- Forsthoff, Kyle. "The Charge Stroke Demystified." *Percussive Notes* volume 52 number 1 (2014): 54-57.
- Frock, George. "New Percussion Literature and Recordings." *Percussive Notes* volume 53, no. 3 (2015): 74.
- Frock, George. "New Percussion Literature and Recordings." *Percussive Notes* volume 38, no. 3 (2000): 77.
- Fuhr, Jenny. *Experiencing Rhythm: Contemporary Malagasy Music and Identity*. Newcastle upon Tyne, United Kingdom: Cambridge Scholars Publishing, 2013.
- Gangware, Edgar B. "The History and Use of Percussion Instruments in Orchestration." PhD dissertation, Northwestern University, 1962.
- Gasser, Nolan. "Impressionism." Classical Archives. Accessed April 27, 2020.
<https://www.classicalarchives.com/period/8.html>.
- Gatti, Michael Alfred. "Eight contemporary snare drum solos utilizing non-traditional performance practice and unusual notation." DMA dissertation, University of Maryland, 2000.
- Gauthreaux, Guy Gregoire II. Msson, *American Suite for Unaccompanied Snare Drum*. Ft. Lauderdale, Florida: Meredith Music Productions, 1990.
- Gauthreaux, Guy Gregoire II. "Orchestral snare drum performance: An historical study." DMA dissertation, Louisiana State University, 1989.
- Halls, Brad. "Rethinking the Rudiments – Evolutionary vs. Systemic Approaches." *Percussive Notes* volume 58 no. 2 (2020): 50.
- Hartenberger, Russell, Editor. *The Cambridge Companion to Percussion*. Cambridge, U.K. Cambridge University Press. 2016^[L]_{SEP}
- Hinger, Fred D. "The Physical Approach to Drumming." In *Percussion Anthology: A Compendium of Percussion Articles from The Instrumentalist*, p. 171. Evanston, Ill: The Instrumentalist Company, 1984).
- Igoe, Tommy and Vic Firth. *Groove Essentials Complete: The Ultimate Drumset Guide and Play-Along for all Levels*. Place of publication not identified: Hudson Music, 2013.

- James, William J. "Dynamics on Snare Drum." *Percussive Notes* volume 50 number 5 (2012): 46-47.
- Keller, Renee E. "Compositional and Orchestration Trends in the Orchestral Percussion Section Between the Years of 1960-2009." DMA dissertation, Northwestern University, 2013.
- Kihle, Jason "Solo Snare Drum Repertoire: A Survey of the Literature." *Percussive Notes* volume 55 no. 3 (2017): 58.
- Knight, Joshua J. "Trends and Developments in Thirty Prominent Snare Drum Method Books Published in the United States from 1935 to 2008." DMA dissertation, University of Oklahoma, 2014.
- Knopper, Rob. "Day 3: JB Leclère compared French and American snare drumming." Rob Knopper – Met Orchestra/Auditionhacker. Accessed August 26, 2019.
<https://www.robknopper.com/blog/2014/10/16/day-3-jb-leclre-compares-french-and-american-snare-drumming-12daysofdelecluse>.
- Kuzontkoski, Colby. "The Percussion Techniques Style Guide – Connecting the arranger, coach and performer." *Percussive Notes* volume 47 number 6 (2009): 38-41.
- London, Justin. *Hearing in Time: Psychological Aspects of Musical Meter*. New York: Oxford University Press, 2004.
- "Lucerne Festival Academy - Percussion." Lucerne Festival. Accessed March 10, 2019.
<https://academy.lucernefestival.ch/apply/orchestra/audition-repertoire-2019/percussion/>.
- Macarez, Frederic. "Jacques Delécluse – How to make music with a drum." *Percussive Notes* volume 47 number 6 (2009): 8-11.
- Martyniciow, Nicolas. *Impressions pour caisse claire et deux toms*. Paris: Editions Henry Lemoine, 1999.
- _____. *Pop and Mom*. Paris: Gérard Billaudot Éditeur, 2019.
- _____. Email interview with Joseph Moscheck. January 21, 2020.
- Másson, Áskell. *Prím*. Switzerland: Éditions Bim, 1984.
- "Max Roach – Biography." AllAboutJazz.com. Accessed April 4, 2020.
<https://web.archive.org/web/20080229025907/http://www.allaboutjazz.com/php/musician.php?id=10725>.
- Mead, Andrew. "On Tempo Relations." *Perspectives of New Music* volume 45 number 1 (2007): 64-108.

“Meisterklasse Schlagwerk mit Nicolas Martyniciow.” Musik und Kunst Privatuniversität der Stadt Wien. Accessed June 19, 2020. <https://www.muk.ac.at/veranstaltung/meisterklasse-schlagwerk-mit-nicolas-martyniciow.html>.

Monet, Claude. *Impressions, soleil levant*. 1872. Oil on canvas. 48 cm x 63 cm. Musée Marmottan Monet, Paris.

Monet, Claude. *Le Grand Canal*. 1908. Oil on canvas. 92.4 cm x 73.7 cm. Museum of Fine Arts, Boston.

Montagu, Jeremy. *Timpani and Percussion*. Connecticut: Yale University Press, 2002.

Morello, Joe. *Master Studies*. Cedar Grove, New Jersey: Modern Drummer Publications Inc., 1983.

Moscheck, Joseph. “Video 3.1 – Stick Sounds S1 – S7.” YouTube Video, 1:19. October 20, 2020. <https://youtu.be/jrNvZde45H4>.

Moscheck, Joseph. “Video 3.2 – Brush Sounds B1 – B4.” YouTube Video, 0:40. October 20, 2020. <https://youtu.be/azBeKCWd6Xk>.

Moscheck, Joseph. “Video 3.3 – Hand Sounds H1 – H5.” YouTube Video, 1:59. October 20, 2020. <https://youtu.be/3J2uRYjR6K0>.

Moscheck, Joseph. “Video 3.4 – Brush Comparison.” YouTube Video, 1:19. October 20, 2020. <https://youtu.be/crXiJheaVdk>.

Moscheck, Joseph. “Video 4.1 – mvt. I introduction demonstration.” YouTube Video, 1:08. October 20, 2020. https://youtu.be/_MEFNwRNPk.

Moscheck, Joseph. “Video 4.2 – mvt. I tenuto articulations.” YouTube Video, 0:58. October 20, 2020. <https://youtu.be/xu1AL3RiTGO>.

Moscheck, Joseph. “Video 4.3 – mvt. I ostinato technique.” YouTube Video, 1:12. October 20, 2020. <https://youtu.be/h38fcSjsJLg>.

Moscheck, Joseph. “Video 4.4 – mvt. I *meno mosso* triplets at mm. 144 – 156.” YouTube Video, 0:59. October 20, 2020. https://youtu.be/YpAsuF_DUZ8.

Moscheck, Joseph. “Video 5.1 – mvt. II brush ostinato.” YouTube Video, 0:09. October 20, 2020. <https://youtu.be/CGhWP4jHop0>.

Moscheck, Joseph. “Video 5.2 – mvt. II hand drumming sticking change recommendation.” YouTube Video, 1:10. October 20, 2020. <https://youtu.be/jUcMOrIHK1w>.

“Nicolas Martyniciow – His Interview.” Orchestre de Paris. Accessed June 19, 2020.

- http://www.orchestredeparis.com/fr/orchestre/interview/nicolas-martynciow_115.html.
- O’Neal, John Michael. “Áskell Másson’s Solos for Snare Drum: Maximizing Musical Expression Through Varying Compositional Techniques and Experimentation in Timbre.” DMA dissertation, University of North Texas, 2015.
- “Orchestre de Paris – L’Histoire.” Orchestre de Paris. Accessed June 19, 2020.
<http://www.orchestredeparis.com/fr/orchestre/presentation/8/lhistoire>.
- Orenstein, Arbie. *A Ravel Reader: Correspondence, Articles, Interviews*. New York: Columbia University Press, 1990.
- Parker, Wesley Brant. "The History and Development of the Percussion Orchestra." DMA dissertation, Florida State University, 2010.
- “Past Winners and Works.” Modern Snare Drum Competition. Accessed March 10, 2019.
<https://www.modernsnaredrum.com/past-winners--works.html>.
- “Percussions.” Association Français Pour La Percussion. Accessed June 19, 2020.
<https://www.afpercu.com/revue-percussions/>.
- Petrasek, Joseph. “Articulations, Phrasing and Note Length - Harmonizing with Our Colleagues in the Orchestra.” *Percussive Notes* volume 57 number 4 (2019): 26-28.
- Ravel, Maurice. *Bolero / Maurice Ravel*. Paris: A. Durand, 1929.
- Rosen, Michael. “What You See Is Not Always What You Get!” *Percussive Notes* volume 56 number 2 (2018): 38-41.
- Ross, Paul G. “Drum Set in the Steel Band.” *Percussive Notes* volume 27 Number 1 (1988): 23.
- Rosenbaum, Ian. Email correspondence with Joseph Moscheck. October 17, 2019.
- Salyers, William Bruce. Nexus Portfolio for Snare Drum: Performance practice and historical perspective. DMA dissertation, University of Memphis, 2011.
- Schick, Steve. *The Percussionist’s Art: Same Bed, Different Dreams*. Rochester, NY: University of Rochester Press, 2006.
- Scimecca, Christopher H. "A Summary and Reflection of the Percussion Repertoire for my Senior Recital." Senior Independent Study Theses, College of Wooster, 2015.
- Schudel, Matt. “Jazz Musician Max Roach Dies at 83.” *Washington Post*. August 16, 2007.
<https://www.washingtonpost.com/wp-dyn/content/article/2007/08/16/AR2007081601092.html>.

Sherwood, Tom. "The Modern Snare Drum Competition." *Percussive Notes* volume 55 number 2 (2017): 42-44.

Smith, Stuart Saunders. *The Noble snare: Compositions for unaccompanied snare drum*. Compiled and edited by Stuart Saunders Smith. Baltimore, Maryland: Smith Publications, 1988.

Stone, George Lawrence. *Stick Control*. Everett, Pennsylvania: George B Stone and Son, Inc., 1935.

Sutcliffe, W. Dean, and Michael Tilmouth. "Ternary form." *Grove Music Online*. Accessed October 29, 2019. <https://www.oxfordmusiconline-com.proxy1.lib.uwo.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027700>.

"Teachers – Nicolas Martyniow." Conservatoire de Paris. Accessed June 20, 2020 <http://www.conservatoiredeparis.fr/disciplines/les-enseignants/les-enseignants-detail/enseignant/martyniow-assistant/>.

Tompkins, Joseph. "A Comparison of French and American Rudimental Drumming Styles." *Percussive Notes* volume 49 number 5 (2011): 68-69.

Tompkins, Joseph. "French-American Rudimental Drumming: Past, Present, and Future." *Percussive Notes* volume 55 number 4 (2017): 24.

Wanamaker, Jay. "Feature: The Rudiments – PAS International Drum Rudiments." *Percussive Notes* 26 no. 4 (1988): 6.

Webster, James. "Sonata form." *Grove Music Online*. Accessed October 29, 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026197>.

Weisberg, Arthur. *Performing Twentieth-Century Music: A Handbook for Conductors and Instrumentalists*. New Haven: Yale University Press, 1993.

Woodley, Ronald. "Style and Practice in the Early Recordings". In *The Cambridge Companion to Ravel*, edited by Deborah Mawer, p. 213–239. Cambridge: Cambridge University Press, 2000.

"Works by category." Klaus Huber. Accessed on October 28, 2019. <https://www.klaushuber.com/pagina.php?2,2,2>.

Zhang, Wei-hua. "Some Characteristics of Max Roach's Music." *Percussive Notes* 34 number 2 (1996): 10.

Appendices

Appendix 1: Select Interview Questions with Nicolas Martynciow (original text; email from January 21st, 2020)¹⁵¹

La Biographie

1. Quand et où êtes-vous né ?

28 Décembre 1964

2. Quand avez-vous découvert la musique pour la première fois ? Quand a commencé votre formation musicale ?

J'ai fait un peu de piano sans grand résultat... je ne travaillais pas !

3. Quelle est votre formation ? Avez-vous étudié la performance, la composition ou les deux ?

A quatorze ans, j'ai commencé à apprendre la batterie et cela m'a tout de suite passionné. Ensuite, je suis entré au conservatoire de Saint-Etienne, ma ville natale, et j'ai très rapidement obtenu mon diplôme (1985) de percussion avec un magnifique professeur : Claude Giot.

Après, je suis allé prendre des cours de percussions au conservatoire de Créteil avec Francis Brana qui m'a préparé au concours du CNSM (Conservatoire de Paris).

J'y suis entré en 1987, dans la classe de Jacques Delécluse.

J'ai obtenu mes 1ers prix de percussion et de musique de chambre en 1990.

Je n'ai jamais appris la composition dans une classe.

Je suis autodidacte !

4. Quand avez-vous commencé à composer pour la première fois ?

Dès que j'ai enseigné la percussion en écrivant de petites pièces pour mes élèves, et aussi des ensembles de percussions, des transcriptions, etc.

Ensuite, j'ai écrit une méthode pour les débutants qui est très utilisée en France : « Tac Tic pour débiter la percussion » (ed. Gérard Billaudot).

¹⁵¹ The composer replied to a portion of my interview questions in January 2020, and as of March 2020 we lost contact for a variety of reasons.

5. Quand a été créée votre première composition ?

Ma première véritable composition est un quatuor pour percussion « Sweet Swaff » (Alfonce Production) qui a été écrite pour mes grands étudiants lorsque j'enseignais la percussion au Conservatoire du Mans (Le Mans) en 1993 environ.

6. Combien d'œuvres avez-vous composées jusqu'à présent ?

De nombreuses ! Peut-être une vingtaine... il faudrait que je compte vraiment. Certaines sont publiées, d'autres pas.

Vous pouvez les retrouver sur mon site nicolasmartynciow.com

7. Où travaillez-vous actuellement (performance, enseignement, etc.) ?

Je suis percussionniste (caisse claire) à l'Orchestre de Paris.

J'ai enseigné la percussion dans plusieurs conservatoires comme celui du 10^e arrondissement de Paris, Créteil.

J'ai enseigné la percussion d'orchestre au CNSM de Paris pendant six ans.

J'enseigne actuellement au Pôle d'enseignement supérieur de Bordeaux-Aquitaine sous forme de masterclass.

Je donne aussi des masterclass un peu partout dans le monde : Europe, Japon, Chine.

8. Quelles sont les caractéristiques de vos compositions en général? Avez-vous des informations générales thèmes ou concepts que vous essayez de mettre en valeur dans vos compositions ?

Je travaille beaucoup sur la polyrythmie, sur les mesures asymétriques, les boucles.

J'écris toujours pour un instrumentarium simple qui est ouvert aux propositions de celui qui joue ma musique.

Je suis toujours très influencé par mon expérience de batteur mais aussi par mes compositeurs préférés Stravinsky et Bartok (entre autres), et aussi les jazzmen : Miles, Coltrane, Weather Report par exemple...

Mais toutes les musiques me passionnent.

9. Composez-vous actuellement de nouvelles œuvres ?

Je viens d'écrire une nouvelle pièce pour caisse claire, voix et percussion corporelle « Pop & Mom » (Ed. Billaudot) qui m'a demandé beaucoup de travail.

Je l'ai écrite pour le concours international EPIA (sic) à Shanghai.

Juste avant, c'était une pièce pour violoncelle et batterie « Boing & Bong » que j'ai écrite pour ma femme et mon fils qui sont violoncellistes !

Actuellement, je suis en stand-by !

J'écris environ une pièce par an maximum.

Et surtout, j'écris quand j'ai envie. Cela me demande beaucoup d'énergie et de temps; il faut que ça mûrisse !

J'ai un projet de méthode de caisse claire qui est déjà bien avancé.

J'ai aussi un groupe « Time Tracks » pour lequel je compose pas mal de thèmes.
C'est un groupe dans lequel je joue de la batterie avec un tromboniste et un harpiste.
Nous venons d'enregistrer un disque sur lequel figureront deux de mes compositions.

10. Des performances à venir, en particulier de vos œuvres ?

Je ne sais pas qui joue mes oeuvres et quand. Désolé.

Histoire des Impressions

1. Quelle a été votre inspiration pour composer *Impressions* ? Qu'est-ce qui vous a poussé à composer une œuvre si substantielle pour la caisse claire ?

J'ai composé « Impressions » alors que je venais d'intégrer l'Orchestre de Paris, en 1995.
J'étais reconnu comme quelqu'un qui jouait bien de la caisse claire et j'ai eu envie d'essayer d'écrire quelque chose de nouveau.

Un mixe entre la caisse claire et la batterie...

Au départ, c'était une pièce en un seul mouvement.

Mais lorsque je l'ai montrée à Jean Geoffroy qui était directeur de collection aux éditions Henry Lemoine, il m'a dit que c'était super, mais trop long.

Alors, j'ai repris mon travail pour en faire trois mouvements.

Le premier mouvement, c'est une variation sur le rythme du « Bolero » évidemment.
Mais il y a aussi « Shéhérazade » et « Le Capriccio Espagnol » de Rimsky-Korsakov.
Plus quelques prouesses techniques !

J'ai essayé d'intégrer de nombreux modes de jeux : open et closed rolls, buzz, flams, différents rimshots, accents, paradiddle...

Le deuxième mouvement est inspiré par un fameux solo du batteur max Roach.

Mais il y a aussi Ravel (Daphnis & Chloé) ou Borodin (Polovsian Dances).

Et j'aime beaucoup les balais, du coup, j'ai cherché à écrire en mélangeant balais et baguette. Et comme j'aime aussi beaucoup les percussions orientales et indiennes, j'y ai ajouté le jeu avec les doigts.

Ce n'est pas très bien construit.

J'ai écrit cette pièce il y a bien longtemps et c'est surtout le 1er mouvement qui est toujours joué. Ce n'est sans doute pas un hasard !

Enfin, le dernier mouvement commence comme une machine qui se met en marche. Cela demande à bien contrôler le jeu aux balais. J'avais trouvé un procédé qui consiste à jouer un buzz, en s'aidant du cercle, contrôlé par quatre qui donne cet effet de machine infernale.

- 2. La pièce se termine par une marche triomphale, virtuose et brillante. Une sorte de solo de batterie?**

Combien de temps vous a-t-il fallu pour composer *Impressions* ?

Je ne me souviens pas.

Je pourrai vous envoyer des extraits manuscrits si vous voulez.

- 3. Évidemment, le Bolero de Maurice Ravel a été cité et manipulé dans le premier mouvement de *Impressions*. Quoi ou qui d'autre a inspiré ce travail ? Y a-t-il d'autres thèmes musicaux tout au long de la pièce qui ont été cités ou empruntés à d'autres œuvres ?**

...

- 4. Quelles sont les préoccupations concernant l'instrumentation ? Avez-vous une recommandation configuration d'instruments ou instruments spécifiques qui, selon vous, fonctionnent le mieux pour cette pièce ? (Tailles de la batterie, les préférences d'accord, les caractéristiques sonores globales, etc.)**

Il faut une caisse claire très précise, bien réglée.

Pour cela, je pense qu'il faut que la peau soit bien tendue tout en gardant un peu de résonance.

Le petit tom doit, lui aussi, être très tendu pour bien rebondir : 10'' maximum.

Tom basse normal.

Appendix 2: Select Interview Questions with Nicolas Martynciow (English translation)¹⁵²

Biography

1. When and where were you born?

December 28, 1964

2. When were you first introduced to music? When did your musical training begin?

I did a little piano without much result ... I was not practicing!

3. What is your educational background? Did you study performance, composition, or both?

When I was fourteen, I started to learn the drums and I immediately fell in love with them. Then, I entered the conservatory of Saint-Etienne, my native city, and I very quickly obtained my diploma (1985) in percussion with a magnificent teacher: Claude Giot. Afterwards, I went to take percussion lessons at the Créteil conservatory with Francis Brana who prepared me for the CNSM (Conservatoire de Paris) competition. I entered it in 1987, in the class of Jacques Delécluse. I got my 1st percussion and chamber music awards in 1990.

I never learned composition in a class. I am self-taught!

4. When did you first start composing?

As soon as I taught percussion by writing small pieces for my students, and also percussion ensembles, transcriptions, etc. Then, I wrote a method for beginners which is very used in France: "Tac Tic to begin percussion" (ed. Gérard Billaudot).

5. When was your first composition premiered?

¹⁵² To assist with translation and proofreading, I used Google Translate, BonPatron.com, and the assistance of two French-speaking friends/colleagues.

My first real composition is a percussion quartet "Sweet Swaff" (Alfonce Production) which was written for my older students when I was teaching percussion at the Le Mans Conservatory (Le Mans) in about 1993.

6. How many works have you composed so far?

Many! Maybe twenty ... I should really count. Some are published, others are not. You can find them on my site nicolasmartynciow.com

7. Where are you currently employed (performance, teaching, etc.)?

I'm a percussionist (snare drum) at the Paris Orchestra. I have taught percussion in several conservatories, like the one in the 10th arrondissement of Paris, Créteil. I taught orchestral percussion at the CNSM in Paris for six years. I currently teach at the Bordeaux-Aquitaine Higher Education Center in the form of masterclass. I also give masterclasses all over the world: Europe, Japan, China.

8. What are the characteristics of your compositions in general? Do you have any general themes or concepts that you try and showcase in your compositions?

I work a lot on polyrhythm, on asymmetric measures, loops. I always write for a simple instrumentation, which is open to suggestions from whoever plays my music. I am always very influenced by my experience as a drummer but also by my favorite composers Stravinsky and Bartok (among others), and also the jazzmen: Miles, Coltrane, Weather Report for example. But all music fascinates me.

9. Are you currently composing any new works?

I just wrote a new piece for snare, voice and body percussion *Pop & Mom* (Ed. Billaudot) which required a lot of work. I wrote it for the international EPIA (sic) competition in Shanghai. Just before, it was a piece for cello and drums *Boing & Bong* that I wrote for my wife and my son who are cellists! Currently, I am on standby! I write about one piece a year maximum. And above all, I write when I feel like it. It takes a lot of energy and time; it has to mature!
I have a snare method project that is already well advanced.

I also have a group "Time Tracks" for which I compose a lot of themes. This is a group in which I play drums with a trombonist and a harpist. We have just recorded a disc on which two of my compositions will appear.

10. Any upcoming performances, particularly of your works?

I don't know who plays my works and when. Sorry.

History of Impressions

1. What was your inspiration to compose *Impressions*? What drove you to decide to compose such a substantial work for the snare drum?

I composed "Impressions" when I had just joined the Paris Orchestra in 1995. I was recognized as someone who played the snare drum well and I wanted to try to write something new, [with] a mix between the snare drum and other drums. At first it was a piece in one movement, but when I showed it to Jean Geoffroy – who was the collection director at Henry Lemoine Editions – he told me that it was great, but too long. So, I resumed my work to make three movements.

The first movement is a variation on the rhythm of the "Bolero" obviously. But there are also "Shéhérazade" and "Le Capriccio Espagnol" by Rimsky-Korsakov. Plus, some technical prowess! I tried to integrate many [performance aspects]: open and closed rolls, buzz, flams, different rimshots, accents, paradiddle ...

The second movement is inspired by a famous solo by drummer max Roach. But there is also Ravel (Daphnis & Chloé) or Borodin (Polovsian Dances). And I really like brooms, so I tried to write by mixing brooms and a stick.¹⁵³ And since I also really like Oriental and Indian percussion, I added finger play to it. It is not very well built.

I wrote this piece a long time ago and it is especially the first movement which is still played. It is probably no coincidence!

Finally, the last movement begins like a machine which starts. This requires good control of the play with the brushes. I had found a process which consists of playing a buzz by striking the hoop, controlled by four which gives this effect of infernal machine. The piece ends with a triumphant, virtuoso and brilliant march. Some kind of drum solo?

2. How long did it take you to compose *Impressions*?

I do not remember. I can send you handwritten extracts if you want.

3. Obviously, Maurice Ravel's *Bolero* was quoted and manipulated in the first movement of *Impressions*. What or who else inspired this work? Are there any other musical themes throughout the piece that were quoted or borrowed from other works?

...

¹⁵³ *Balais* directly translates to the word "broom," but to English-speaking percussionists should be interpreted as "brushes."

4. What are the concerns considering the instrumentation? Do you have a recommended instrument setup or specific instruments that you think work best for this piece? (Sizes of the drums, tuning preferences, overall sound characteristics, etc.)

You need a very precise, well-adjusted snare drum. For that, I think that the skin must be well-stretched while keeping a little resonance. The small tom must also be very taut to bounce well: 10'' maximum. Normal bass tom.

Appendix 3: French terms used in the score and their English translations

(in alphabetical order)

- *accélérant*: accelerating
- *baguettes*: sticks
 - *prendre les baguettes*: take the sticks
- *balais*: brush
 - *avec les balais*: with the brushes
 - *prendre le balai à la main gauche*: take the brush in the left hand
 - *prendre un balai à la main droite*: take a brush in the right hand
- *caisse claire*: snare drum
- *doigt*: finger
 - *avec les doigts*: with the fingers
- *droite*: right
- *durée*: duration
- *gauche*: left
- *gros tom*: large tom
- *main*: hand
 - *main droite*: right hand
 - *main gauche*: left hand
- *petit tom assez aigu*: fairly high tom
- *timbre*: snares; as in the snares/cables fixated on the resonant head of a snare drum
 - *avec timbre*: with snares/snares on
 - *enlever le timbre*: turn off the snares
 - *mettre le timbre*: turn on the snares
 - *sans timbre*: without snares/snares off

Appendix 4: NMREB Approval Letter



Date: 3 December 2019

To: Dr. Kevin Watson

Project ID: 114793

Study Title: A thematic analysis of Nicolas Martyniow's Impressions pour Caisse claire et deux Toms and a dissection of the extended techniques required for performance

Short Title: An analysis of Nicolas Martyniow's Impressions pour Caisse claire et deux Toms

Application Type: NMREB Initial Application

Review Type: Delegated

Full Board Reporting Date: January 10 2020

Date Approval Issued: 03/Dec/2019

REB Approval Expiry Date: 03/Dec/2020

Dear Dr. Kevin Watson

The Western University Non-Medical Research Ethics Board (NMREB) has reviewed and approved the WREM application form for the above mentioned study, as of the date noted above. NMREB approval for this study remains valid until the expiry date noted above, conditional to timely submission and acceptance of NMREB Continuing Ethics Review.

This research study is to be conducted by the investigator noted above. All other required institutional approvals must also be obtained prior to the conduct of the study.

Documents Approved:

Document Name	Document Type	Document Date	Document Version
Confidentiality Agreement	Additional Consent Documents	22/Oct/2019	
Letter of Information and Consent	Written Consent/Assent	28/Nov/2019	
Questions about the Study	Interview Guide	30/Oct/2019	
Recruitment_Email	Recruitment Materials	30/Oct/2019	

No deviations from, or changes to the protocol should be initiated without prior written approval from the NMREB, except when necessary to eliminate immediate hazard(s) to study participants or when the change(s) involves only administrative or logistical aspects of the trial.

The Western University NMREB operates in compliance with the Tri-Council Policy Statement Ethical Conduct for Research Involving Humans (TCPS2), the Ontario Personal Health Information Protection Act (PHIPA, 2004), and the applicable laws and regulations of Ontario. Members of the NMREB who are named as Investigators in research studies do not participate in discussions related to, nor vote on such studies when they are presented to the REB. The NMREB is registered with the U.S. Department of Health & Human Services under the IRB registration number IRB 00000941.

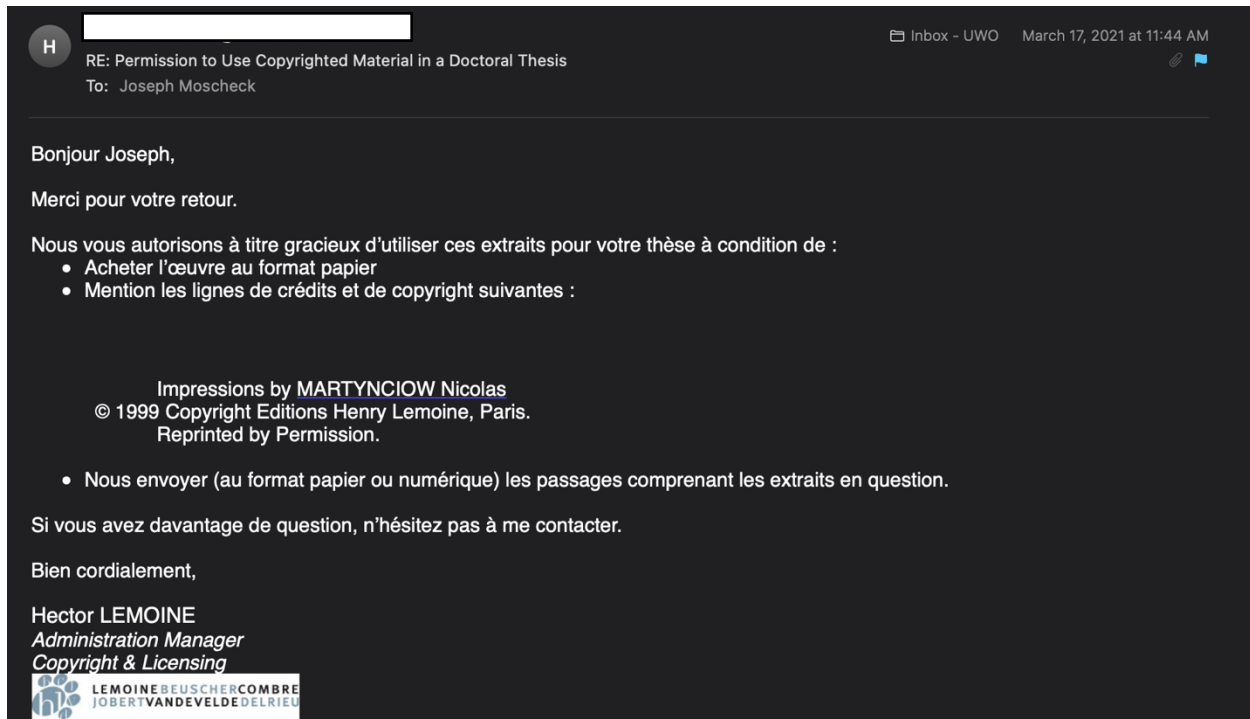
Please do not hesitate to contact us if you have any questions.

Sincerely,

Kelly Patterson, Research Ethics Officer on behalf of Dr. Randal Graham, NMREB Chair

Note: This correspondence includes an electronic signature (validation and approval via an online system that is compliant with all regulations).

Appendix 5: Permission from Editions Henry Lemoine



Hello Joseph,

Thank you for your feedback.

We authorize you to use these extracts for your thesis free of charge, provided you:

- Buy the work in paper format
- Mention the following credit and copyright lines:

Impressions by MARTYNCIOW Nicolas

© 1999 Copyright Editions Henry Lemoine, Paris.

Reprinted by Permission

- Send us (in paper or digital format) the passages including the extracts in question.

If you have any further questions, please do not hesitate to contact me.

Best Regards,

Hector LEMOINE

Administration Manager

Copyright & Licensing

Appendix 6: DMA Performance Event Programs

April 8, 2017
4 p.m., Paul Davenport Theatre
Joe Moscheck, *percussion*
Dave Fair, *percussion*

Reflections on the Nature of Water
Crystalline
Fleet
Tranquil
Profound
Relentless

Jacob Druckman
(1928-1996)

Bell Plates

Scott Lindroth
(b. 1958)

I Ching - The Gentle, The Penetrating

Per Nørgård
(b. 1938)

Ganda Yina

Kakraba Lobi
(b. 1939)

The Summoning of Katakhanes

Scott Harding
(b. 1968)

Dave Fair, *percussion*

*This recital is presented in partial fulfillment of the requirements for the
Doctoral of Music Arts in Performance degree.*

March 23, 2018
12:30 p.m., Paul Davenport Theatre
Joe Moscheck, *percussion*

Mudra

Bob Becker
(b. 1947)

**Mateen Mehri, *marimba*, Jake Schindler, *vibraphone*,
Quincey Doenges, *songbells*, Lexi Wright, *glockenspiel* and *bass drum***

In a Landscape

John Cage
(1912-1992)

Broken Silence

Mark Glentworth
(b. 1939)

Memory Palace

I. Harriman
II. Power Lines
III. Foxhurst
IV. L.I.E.
V. Claremont

Christopher Cerrone
(b. 1984)

Karakurenai

Andy Akiho
(b. 1979)

Dave Fair, prepared *steel pan*

*This recital is presented in partial fulfillment of the requirements for the
Doctoral of Music Arts in Performance degree.*

January 30, 2020
6:00 p.m., Von Kuster Hall
Joe Moscheck, *percussion*

Impressions pour caisse claire et deux toms

Nicolas Martynciow

I.

II.

III.

Étude #8

Jacques Delécluse

Westbrook Muster

John S. Pratt

Prím

Áskell Másson

*This recital is presented in partial fulfillment of the requirements for the
Doctoral of Music Arts in Performance degree.*

September 30, 2020
12:30 p.m., Von Kuster Hall
Joe Moscheck, *percussion*
Sonya Nanos, *cello*
Yolanda, Tapia, *piano*

Konzertstück

Áskell Masson
(b. 1953)

Yolanda Tapia, piano

Side By Side

Michio Kitazume
(b. 1948)

The Hinchinbrook Riffs

Nigel Westlake
(b. 1958)

Boris Kerner

Caroline Shaw
(b. 1982)

Sonya Nanos, cello

Mariel

Osvoldo Golijov
(b. 1960)

Sonya Nanos, cello

Nightscape

Shane Mulligan

*This recital is presented in partial fulfillment of the requirements for the
Doctoral of Music Arts in Performance degree.*

Curriculum Vitae

Education

2016 – 2021

Doctorate of Musical Arts

University of Western Ontario – London, Ontario (Canada)

DMA Monograph: "A thematic analysis of Nicolas Martyniow's *Impressions pour caisse claire et deux toms* and a dissection of the extended techniques required for performance"

2010 – 2012	Master of Music Oklahoma City University – Oklahoma City, Oklahoma Thesis: “Performance Analyses of Selected Performance of Toru Takemitsu’s <i>Rain Tree</i> ”
2005 – 2010	Bachelor of Music Education Alma College – Alma, Michigan Minor in Mathematics

Relevant Work Experience

2016 – 2020	Lecturer/Graduate Teaching Assistant , University of Western Ontario Percussion Techniques lecturer; 2016-2019 Sight-Singing instructor; 2019-2020 Performance Research III teaching assistant; 2020
2014 – 2016	Visiting Instructor of Percussion , Alma College Taught and coordinated the batter and sideline marching percussion sections, studio lessons, percussion pedagogy, and was assistant director of the Alma College Percussion Ensemble. Sabbatical replacement for David Zerbe (associate professor of bands and percussion) during winter 2015 semester. Worked in conjunction with the admissions office as a music recruitment specialist.
2014 – 2016	Alma College Percussion Workshop, Coordinator/Instructor Instructed applied percussion to middle and high school students at an annual summer percussion workshop; hosted at Alma College (formerly: Hohner Institute of Percussion). Coordinator of the 2015 and 2016 programs.

Recitals

2020	DMA Recital Performed solo and chamber works by Askill Másson, Michio Kitazume, Nigel Westlake, Caroline Shaw, Osvaldo Golijov, and Shane Mulligan. Von Kuster Hall at the University of Western Ontario, September 30th, 2020.
2020	DMA Public Lecture Recital Performed works by Nicolas Martyniciow, John S. Pratt, Jacques Delécluse, and Askill Másson. Lectured about performance research related to Nicolas Martyniciow’s <i>Impressions</i> , and snare drum performance in general. Von Kuster Hall at the University of Western Ontario, January 30th, 2020
2018	DMA Recital

Performed solo and chamber works by Bob Becker, John Cage, Mark Glentworth, Christopher Cerrone, and Andy Akiho.
Paul Davenport Theatre at the University of Western Ontario, March 23rd, 2018.

2017

DMA Recital

Performed solo and chamber works by Jacob Druckman, Scott Lindroth, Per Nørgård, Kakraba Lobi, and Scott Harding.
Paul Davenport Theatre at the University of Western Ontario, April 8th, 2017

2017

DMA Chamber Recital

Performing works for percussion and saxophone duo by Mathieu Bonilla, Jason Charney, Ramon Lazkano, Jon Fielder, and David Maslanka.
Paul Davenport Theatre at the University of Western Ontario, March 24th, 2017

2012

Masters Recital

Performed solo and chamber works by J.S. Bach, Dave Hollinden, Justin Rito (commission and premiere), Toro Takemitsu, and Roland Dyens on April 26th, 2012
Medium Rehearsal Hall, Wanda Bass School of Music at Oklahoma City University

2009

Senior Recital

Performed works by Mitch Markovich, Darius Milhaud, N.J. Zivkovic, J.S. Bach, John Bergamo, and the Caribbean Jazz Project on November 22nd, 2009
Heritage Center for the Performing Arts at Alma College

Guest Artist/Conference Presentations

2019

Festival Quito Cellos

Guest percussion performer and clinician in conjunction with Estudio de Percusión in Quito, Ecuador

2018

Ontario Percussive Arts Society Day of Percussion

Assisted with planning, logistics, and performance
Hosted at the University of Western Ontario

2018

FIMULAW Conference

Presentation of percussion instrumentation and extended techniques and a performance of Per Nørgård's *I Ching – The Gentle, The Penetrating*
University of Western Ontario

2018

Music Education Student's Association – Cadenza 2018 Conference

Presented "Timbre, tone, and the multidimensional nature of percussion instruments"
University of Western Ontario

2017

North American Saxophone Alliance – Region 10 Conference

- Chamber music showcase with Baptise Boiron; performed works by Mattieu Bonilla (world premiere) and Ramon Lazkano
Mount Allison University in Sackville, New Brunswick
- 2016 **St. Louis Steel Drum Festival**
Guest performer
St. Louis High School; St. Louis, Michigan
- 2015 **St. Louis Steel Drum Festival**
Guest performer
St. Louis High School; St. Louis, Michigan
- 2012 **Oklahoma Percussive Arts Society Day of Percussion**
Assisted with planning, logistics, and performance
Hosted at the Oklahoma City University
- 2009 **32nd International Navy Band Saxophone Symposium**
Guest performer and soloist with the Alma College Saxophone Quartet;
performed works by John Mackey and Alexandros Markeas
George Mason University in Fairfax, Virginia